

Saturday 21 January 2017

# Amateur Photographer

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EXCLUSIVE TEST



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## Garden bird tips

Help the **RSPB** Big Garden Birdwatch and take your **best-ever shots**

### Digiscoping made easy

Everything you need to know, including buying advice



### Street wise

How 'French Fred' gets such **stunning urban shots**



**Fuss-free image editing** fix underexposure and get great black and white



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One of the biggest challenges in wildlife photography is finding good subjects to shoot, but with common or garden birds, it's never an issue. Even if you don't have a garden, there's bound to be a park or even an RSPB nature reserve nearby.

In this issue, we help you get the best possible shots of wild birds, with plenty of practical tips and money-saving advice. The good news is that you don't need lots of expensive gear, or outlandish

hides or ghillie suits that will worry the neighbours. Don't miss our introductory guide to digiscoping, too – watching and photographing birds is a great way to pass the time.

We've also got a fascinating profile of top skateboard photographer 'French Fred', and the definitive review of Olympus's new flagship mirrorless camera, the Olympus OM-D E-M1 Mark II. Add in our regulars and you've got another packed new-year issue!

**Geoff Harris, deputy editor**

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## ONLINE PICTURE OF THE WEEK



© PIOTR SLUSARCZYK

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

## Carneddau by Piotr Slusarczyk

Nikon D80, 12-24mm, 1/40sec at f/19, ISO 125

It's certainly getting colder throughout the UK, particularly if you venture out to locations such as Snowdonia in North Wales. Wales's lush landscapes and diverse geography are rightly popular with photographers. However, despite its popularity, there are still some areas that are more favoured than others. In this image, we see it's always worth taking the time to explore the regions we don't see quite as often.

'This picture was taken on a day trip to Snowdonia in Wales,' says Piotr of this image uploaded to our website gallery. 'On this particular day, we decided to explore its rather quieter part – Carneddau. Soon after the start of the walk from Bethesda, my friend left me slightly behind. I looked ahead and saw his tiny figure against the snow-covered mountain. It looked like a perfect photo opportunity.'



**Win!** Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper\*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

\*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY

## Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.



## NEWS ROUND-UP

The week in brief, edited by Liam Clifford

### First Scottish Portrait Awards underway



The Scottish Portrait Awards is accepting entries until 31 May and is open to anyone aged 17 and above who lives, studies or was born in Scotland. The results will feature in a month-long exhibition and the winner will take away £2,000 in prize money. More info at [www.scottishportraitawards.org](http://www.scottishportraitawards.org).

### DJI debuts Osmo Mobile Silver at CES 2017

The prolific drone producer continues to introduce new products, showing off a new Osmo device for turning smartphones into smart motion cameras. By combining the selfie stick-esque Osmo and its DJI GO app, DJI claims users will be able to automatically track their subject, stabilise videos, capture timelapses and stream live easily. The Osmo Mobile Silver costs £319. Visit [www.dji.com](http://www.dji.com).



### Free update for DxO One

DxO has announced a significant update for its DxO One iPhone camera, based around the increasingly popular Facebook Live function. The free upgrade is designed to give users the first pro-level multi-camera solution for live Facebook broadcasting. Users will be able to use all three viewpoints for their broadcast: DxO One, as well as the front and back iPhone cameras.

### New 'Mirrorless Mover' colours

The Think Tank Photo range of Mirrorless Mover bags has been expanded to include three new colours: pewter, dark blue and deep red. The bags come in a range of sizes, from those that fit just one camera, to those suitable for additional lenses and accessories. Prices start at around £38. Visit [www.thinktankphoto.com](http://www.thinktankphoto.com).



### Student Photographer of the Year 2016

Henry Nathan, a University of Leeds student who was praised for his 'stunning and timely' shot of a light shining through a cave in America, beat 850 entries to win the Calumet Student Photographer of the Year 2016 competition. He was presented with his award at Calumet's flagship store, and wins a package of prizes worth more than £11,000.



© SERGEY PESTEREV

## WEEKEND PROJECT

### Prepare for the Big Garden Birdwatch

In 2016, more than 519,000 people took part in the RSPB's annual Big Garden Birdwatch - an event that helps build a picture of garden wildlife in the UK.

Last year's most frequently sighted bird was the house sparrow (although the starling was the most commonly seen bird in Northern Ireland). Other popular species included the blackbird (appearing in 88% of gardens) and the long-tailed tit.

This year's event takes place from 28-30 January and there are a number of things you can do to prepare for it. Once you've done your bit for the count, put your photography skills to the test (see page 12 for our in-depth guide).

**1** Now that naturally occurring supplies of seeds, berries and insects are running low, most birds will come to feeders. To attract the greatest number use quality feeders and roofed tables (to prevent food from going stale).

**2** If you're having trouble identifying a garden visitor, enter its size, location, colour of feathers and shape of beak into the RSPB's online bird identifier ([rspb.org.uk](http://rspb.org.uk)). Alternatively, take a look at Bird Id ([birdid.co.uk](http://birdid.co.uk)).



# BIG picture

## Travel Photographer of the Year 2016 winners announced

◀ Joel Santos is the first ever Portuguese overall winner in the Travel Photographer of the Year's 14-year history, beating photographers from 123 countries. However, here we take a closer look at Russian photographer Sergey Pesterev's image, which received a special mention in the Best Single Image in a Portfolio of the Land, Sea and Sky category. The image was taken in Lake Baikal in Russia. Sergey lit his foreground with flash, and used a 16mm f/2.8 fisheye lens.

The winning images will go on show at TPOTY exhibitions at the UK City of Culture celebrations in Hull from 18 May to 30 June, and at 10 Stockwell Street, Greenwich, at the University of Greenwich, London, from 4 August to 3 September.

## Words & numbers

This then: to photograph a rock, have it look like a rock, but be more than a rock

**Edward Weston**  
American photographer  
1886-1958

**500 million**  
Instagrammers worldwide

SOURCE: INSTAGRAM



**3** To get you in the mood for the big event the RSPB has created an hour-long birdsong track, featuring a symphony of garden sounds. It's a great way of listening to the dawn chorus from your bed (see rspb.org.uk).

**4** You don't have to own a garden to take part in the Big Garden Birdwatch, the RSPB is happy to accept records from other locations such as parks and roof terraces. To find out more visit rspb.org.uk.

The robin was among the top ten in last year's count



© RSPB IMAGES





© GETTY IMAGES

As a keen amateur photographer the Duchess has taken a number of official portraits of her children

# Duchess of Cambridge receives RPS honour

The Duchess of Cambridge has accepted a lifetime honorary membership to The Royal Photographic Society (RPS). She is the latest in a line of royals to become associated with the RPS, an educational charity dedicated to promoting photography and supporting photographers.

As a keen amateur photographer, the Duchess has already taken many official portraits of her children.

She became the first member of the royal family to take the first official photos of the latest addition to the family when she released her portraits of her newborn daughter Princess Charlotte in 2015. These photos found their way into national coverage and caught the public's attention. Taken at their home in Anmer Hall in Norfolk, they show Princess Charlotte alongside her older brother, Prince George.

A graduate in art history, Kate has always had an artistic eye. She began publishing her work when her parents asked her to take some photographs for their Party Pieces website in 2008. The Duchess has also released a series of photographs from the 2012 tour of South East Asia and the South Pacific that she took with her husband the Duke of Cambridge, among which is an impressive shot of a misty Mount Kinabalu in Borneo.

The Duchess continues to release portraits of her children as they reach important milestones, including Prince George's first day at nursery and Princess Charlotte's first birthday (above right).



© HRH THE DUCHESS OF CAMBRIDGE

A portrait of Princess Charlotte taken by the Duchess

Prince Albert and Queen Victoria were early patrons of The Royal Photographic Society, with Queen Victoria granting it use of the title 'royal' in 1894. The Duchess joins official royal photographers who are RPS members, including Josh Olins, Matt Porteous and Christopher Jackson.

RPS chief executive Dr Michael Pritchard FRPS says: 'The Duchess of Cambridge has had a long-standing interest in photography and its history. She is the latest in a long line of royal photographers and the Society is pleased to recognise her talent and enthusiasm through honorary membership. We look forward to a continuing relationship with her.'



© MIRIAM NICE

## Last call for Pink Lady entries

THERE are only a few weeks left to enter the Pink Lady Food Photographer of the Year competition 2017, one of the world's most prestigious celebrations about the vibrant world of food photography and film.

Open to everyone, professional and amateur alike, in a number of categories, the Pink Lady competition receives entries from all over the world – and boasts a prize pool worth almost £20,000 in total, with £5,000 set aside for the overall winner.

With an international judging panel, including AP's own Nigel Atherton, it's not one to miss if you think you've got a shot. Visit [www.pinkladyfoodphotographeroftheyear.com](http://www.pinkladyfoodphotographeroftheyear.com) to enter.



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# RSPCA Young Photographer Awards

**AN IMPRESSIVE** shot of a fox sipping from a puddle under streetlights has managed to sweep the top spot in this year's RSPCA Young Photographer Awards.

Budding photographers aged between nine and 18 were invited to capture the animal kingdom on camera, with the winning shot this year taken by 18-year-old Kyle Moore – beating thousands of other entries to victory.

Titled 'Park Life', Kyle took his image at dusk in a park in Ilford, London. He said: 'I'm shocked to have won but very, very happy. It is all just sinking in. I love photography and have been doing it for about five years now. I would love to make it into a career.'

The six winning category images were announced during an awards ceremony at the Tower of London. As grand prizewinner, Kyle won a weekend break to photograph deer and birds of prey, as well as a number of Wex Photographic vouchers.

This year's Awards were

Kyle Moore took this striking shot in a park in Ilford, London



© KYLE MOORE PHOTOGRAPHY

judged by a panel of experts in wildlife photography, led by *Springwatch* presenter Chris Packham. He said of the entries: 'There were a whole range of images this year from pictures showing the relationship

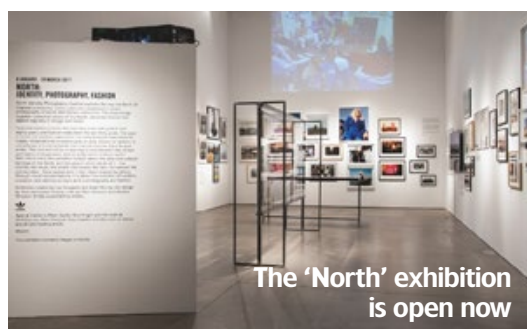
with their pets, or creatures they've found in their back garden, or animals they've seen while they were on holiday. These young people are going out and experiencing the environment around them. It is just fantastic.'

## Open Eye Gallery celebrates 40 years

This year sees one of the North of England's leading photography galleries, Liverpool's Open Eye Gallery, celebrating its 40th birthday with a host of new exhibitions focusing on its deep connection to its location – including the visual identity of the North, Liverpool's position as a site for global exchange, and the history and future of the region's people and communities.

Open until 19 March, the first exhibition is titled 'North: Identity, Photography and Fashion', in partnership with Adidas. The exhibition considers why the region has proved a steadfast inspiration to designers, artists and image-makers alike.

First opened in 1977, the not-for-



The 'North' exhibition is open now

profit gallery champions itself on its commitment to promoting the enjoyment and understanding of photography as an art form. In 2011 the gallery migrated to a new, purpose-built location in the freshly redeveloped Liverpool Waterfront.

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

### GLASGOW



© KOTRYNA ILLA KILUYTE

### Tabula Rasa II

Five Glasgow-based artists, each with individual approaches to the medium of photography, join forces for Tabula Rasa II, where each of them will explore the limits of the medium and how it can tell us about time and place. It's a heady cocktail of ideas and practice, and a show likely to keep you thinking for some time.

Until 5 February, [www.streetlevelphotoworks.org](http://www.streetlevelphotoworks.org)



© DAVID TAYLOR

### NORTHUMBERLAND

### One-to-one tuition

While group workshops are great, nothing beats a one-to-one session to ensure personal advice and attention. Landscape photographer David Taylor offers day-long personal tuition to show how to shoot landscapes effectively.

[www.davidtaylorphotography.co.uk](http://www.davidtaylorphotography.co.uk)



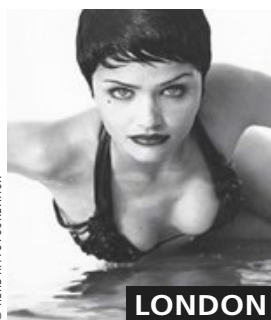
© JEREMY ABRAMS

### SHEFFIELD

### Arrivals: Making Sheffield Home

'Arrivals: Making Sheffield Home' is a powerful series of portraits by Jeremy Abrahams celebrating the stories of Sheffield residents who have travelled across the globe to make a home in the city.

Until 12 February  
[bit.ly/2cDFaAT](http://bit.ly/2cDFaAT)



© HERB RITTS FOUNDATION

### LONDON

### Herb Ritts

This exhibition celebrates the enduring legacy of Ritts's photography and Hamiltons' longstanding relationship with the Herb Ritts Foundation, with a selection of vintage gelatin silver prints from the Foundation's archive.

Until 27 January  
[www.hamiltonsgallery.com](http://www.hamiltonsgallery.com)

### Street photography workshop

With street photography such a burgeoning genre, it seems fitting that there are a great number of workshops on the subject. However, if you want a guaranteed lesson on the ins and outs of the genre then Kevin Mullins is on hand to guide you through.

26 January, [www.f16.click](http://www.f16.click)



© KEVIN MULLINS

### READING





## Bookshelf

# Passport by Alexander Chekmenev

Following the dissolution of the Soviet Union, Ukraine found itself in a bureaucratic quandary. **Oliver Atwell** gets a fascinating glimpse into the past

Published by

Dewi Lewis

Price £35

156 pages

hardback

ISBN 978-1-

911306-06-1

★★★★★

Sometimes photographers find themselves in extraordinary political circumstances. It could well be they've sought them out, such as Mark Power when he travelled to Berlin in November 1989 to document the elation of the crowds as they witnessed the fall of the wall that separated East from West. Or maybe a photographer is thrown unwittingly into a situation, a good example being Stuart Franklin, who was there to witness a defiant student stand his ground against a military tank in China's Tiananmen Square. These are examples of grandeur, of world-changing events. But sometimes the photographer finds himself or herself involved, through circumstance, in something small and intimate, but no less extraordinary.

In the early 1990s, the mighty Soviet Union had all but dissolved. The empire's



Chekmenev erected a simple white sheet behind the sitter to achieve the passport images

boundaries began to shrink and the countries held within its iron grip were finally in a position to claim independence. One such nation was the newly autonomous Ukraine, a country that continues to struggle in its relationship with Russia to this day. Once Ukraine had wriggled free of its shackles it was in an odd bureaucratic quandary. When it was part of the Soviet Union, Ukraine's 52 million citizens held Soviet Union

passports. That stands to reason. However, now Ukraine was no longer part of the Soviet Union, every single citizen's passport was nullified. This would require a headache-inducing solution. Every citizen needed a new passport, one that identified him or her as a resident of Ukraine. You can see how this could be a problem. As can often be the case with these things, the government of Ukraine set themselves a mind-boggling deadline to achieve this – just one year.

One region of Ukraine that was forced to undergo these changes was Luhansk, which sits in the southwest of the country. Between 1994 and 1995, social services in the area began employing photographers who were tasked with travelling to the homes of the elderly and ill, individuals who lacked the funds to pay for a photographer themselves. One of those photographers was Alexander Chekmenev. This book, *Passport*, is a record of the work he did during that year-long national campaign.

### Door to door

Perhaps the first thing that strikes you, as it did me when I first looked at the images: why? The subjects of Chekmenev's images are old or are in a state where they are unable to move by themselves or in some cases not even of sound mind. Why then did Ukraine launch such an accelerated campaign to ensure every citizen had this inconvenience thrust upon



Chekmenev's images give us an insight into the conditions in which some of his subjects existed





Often the social workers assisted in propping up the sitters for Chekmenev's shots



A closer look sometimes reveals fascinating details – note the medals and tattoos

them? Clearly Chekmenev's sitters were in no rush to set off on a jolly jaunt to the African savannah any time soon. Some, as I've said, were bedridden and incapable of even telling you their own name.

Perhaps it has something to do with Ukraine's newfound independence. For years and years, the relationship between Russia and Ukraine is one soaked in blood and warfare. Events in the 20th century had seen Russia run roughshod over Ukraine soil, using it as a pawn in military strategy and desperately clinging to it due to its position on the world map. The mountainless Ukraine is an inviting invasion ground for Western forces wishing to strike at Russia – with that in mind, it's in Russia's best interests to keep Ukraine under its control by any means necessary. Perhaps, then, this was Ukraine's desire to quickly establish itself, in a small bureaucratic way, as independent of its lifelong tormentor.

*Passport* opens with a small collection of the final prints used in the passports. Nothing special there. But when we move on to later pages, we find the original

uncropped images. Each of the sitters is in their living room or bedroom. There's a white sheet behind them. Around them is the paraphernalia of their lives: pictures, cups, books, bed sheets. It's a deeply moving experience to see these sitters within their own personal context.

On one occasion, Chekmenev took 60 pictures in one day. He discovered soon after that one of the subjects had died. One woman he visited was so near the end of her life, she had prepared her own coffin. She lived in one room. The coffin was in the other. On more than one occasion, the intrusion of Chekmenev and the social workers was so traumatic the sitters broke down in tears and begged them to leave.

After all this, the process went well over deadline. The passports ended up being several years in the making. The Soviet passports remained valid until 2000. All in all, Chekmenev's incredible and haunting study of rampant bureaucracy puts things in perspective. Maybe think twice next time you find yourself complaining about filling in a tax return.

AP

## Also out now

The latest and best books from the world of photography. By Oliver Atwell

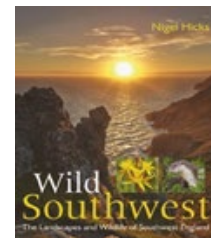


© NIGEL HICKS

### Wild Southwest

by Nigel Hicks

Aquaterra Publishing, £14.99, paperback, 160 pages, ISBN 978-0-99279-701-0



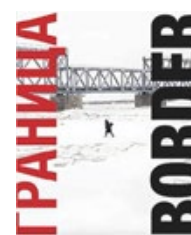
FOR MORE than 20 years, Nigel Hicks has been travelling the world documenting the natural landscapes and wildlife that inhabit different regions. Like the best photographers in his field, Hicks's images are about more than just beautiful pictures –

his work is often presented within the context of conservation and acts as a demonstration of the incredible diversity of the world. However, in this book Hicks is showing us an area close to home: the southwest of England. Anyone who lives in or around places such as Devon, Cornwall, Somerset or Dorset will know just how much these incredible lands have to offer a photographer. Whether it's the natural formations of the landscape or the wildlife that inhabits it, Hicks is on hand with this book to help you get the best images. It's clearly written and beautifully illustrated. Even if you're a long-time resident of the areas he discusses, there will likely be something new for you. ★★★★★

### Border: A journey along the edges of Russia

by Maria Gruzdeva

Schilt Publishing, £27.50, hardback, 360 pages, ISBN 978-9-05330-878-3



CONTINUING the theme from our main review, here we find an incredible document of Russia. Starting in 2011, Maria Gruzdeva began a journey along Russia's border, which, at around 60,000km, is the longest national border in the world. Her journey ended in 2015 and this book is the result and it's almost breathtaking in its scope. It is essentially a visual diary, interspersed with notes detailing her experiences. We get a fascinating and existential perspective on a land that for many may seem culturally impenetrable. Gruzdeva is Russian (she's now based in London), which makes her insights all the more valuable. This is a truly brilliant account. ★★★★★





# Viewpoint Jon Bentley

As in-camera USB charging is such a useful function, why aren't more manufacturers including it in their products?

I think it's high time all camera manufacturers enabled in-camera USB battery charging. I know Sony generally does, and Fujifilm is slowly coming round to the idea (the X100T supports the function though the X-Pro2 doesn't). But Canon, Nikon and others still require you to take the battery out of their more expensive cameras and use a dedicated charger.

This means you can all too easily be stuck with a dead camera. It happened to me recently. I was looking forward to trying out the Leica Q that *The Gadget Show* office had borrowed for a programme on ultimate Christmas presents. I collected it one Friday evening, so I could familiarise myself with what promised to be a quite delightful piece of product design. A glorious late-autumn weekend awaited, and I looked forward to revelling in the super-sharp f/1.7 Summilux lens, the precise manual controls and the gorgeous 3.68MP electronic viewfinder.

Alas, it wasn't to be. When I switched it on, there was just one blinking bar on the battery indicator. I searched in the box for the charger but, horrors, it wasn't there. If only I could have charged it through the camera's micro USB socket,

there were plenty of appropriate chargers and cables round the house to save the day. The chances of finding the unique (well, nearly – certain Panasonics use the same one) charger on a Saturday afternoon were virtually zero.

Of course, USB charging mustn't result in the demise of replaceable batteries. There will be times when you need more than one battery and cameras are, happily, longer-lasting products that will need replacements when their original cells no longer hold charge.

And it shouldn't kill off the ability to charge your battery outside the camera. External chargers should still be available and reasonably priced. Sony, whose external charger for the Alpha 6000/6300 lists at an exorbitant £42, please take note. But the USB-powering option means fewer chargers to carry. If necessary, you could even charge your camera from your laptop or borrow someone's phone charger for a quick boost while you're out and about.

Please make USB charging the norm. I don't want another promising photographic weekend blighted by a dead battery.

**Jon Bentley** is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*



**The Fujifilm X100T is a model with useful in-camera USB battery charging**

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99

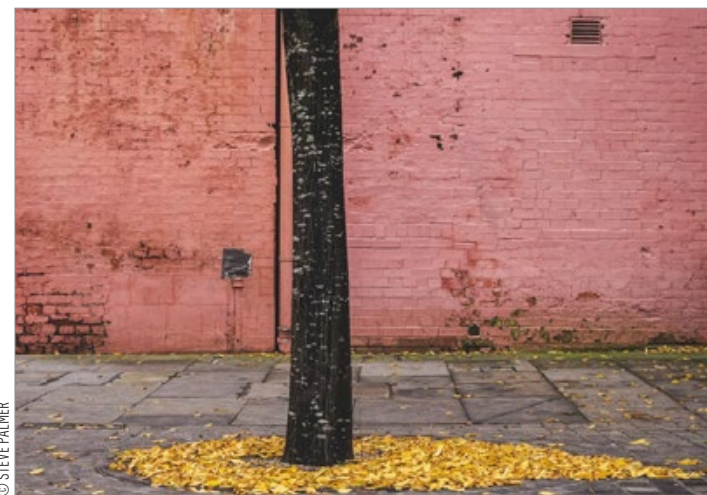
THE VIEWS EXPRESSED IN THIS COLUMN ARE NOT NECESSARILY THOSE OF AMATEUR PHOTOGRAPHER MAGAZINE OR TIME INC. (UK)

## Social life

Here are some of our favourite images from the world of social media this week



**Twitter**



© STEVE PALMER

**Steve Palmer @SillyPigsPlay**

What may seem mundane at first can often offer a great deal of potential. This is a lovely example that utilises a variety of colours.

Join the conversation @AP\_Magazine



**Facebook**



© JOREL CUOMO

**Jorel Cuomo**

Jorel photographed this Barbary macaque in Morocco. It's a great example of wildlife photography. The pose of the monkey is perfect and is surrounded by ample foliage, giving us a good insight into the monkey's environmental context.

Like us [www.facebook.com/amateurphotographermagazine](http://www.facebook.com/amateurphotographermagazine)



**Flickr**



© STEPHEN GILL

**Stephen Gill**

Stephen has captured the rage of the earth in this incredible image of a lava tube flowing into the Hawaiian sea.

Submit your photos [apmag.co/flickr](http://apmag.co/flickr)



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## Mark Sisson

Mark Sisson has been a full-time wildlife photographer for almost 15 years. Along with competition successes, he is a regular feature writer and has had several books published. Mark runs the UK wildlife photography holiday company Natures Images. For further details, visit [www.natures-images.co.uk](http://www.natures-images.co.uk) and [www.marksissonphoto.co.uk](http://www.marksissonphoto.co.uk).

# The early bird

Winter is the perfect time to build up a photographic portfolio of local birdlife, and experiment with some different approaches, says **Mark Sisson**

**O**ne of the biggest challenges when writing seasonally focused features is that you can never be quite sure what the weather will be like by the time the article is published: will we be experiencing a grey and drizzly winter spell, a cold crisp one or, even better (speaking as a photographer of the natural world, that is), a sprinkling of snow? Fortunately, when it comes to bird photography, it doesn't really matter what the conditions are, because at this time of year birds are probably at their most obliging. This is because their main driving force is simply finding enough food to help them survive another day or so.



ALL PICTURES © MARK SISSON

At this time of year birds such as this redwing are focused on finding food  
**Canon EOS-1D Mark IV, 700mm, ISO 400, 1/400sec at f/5.6**



## KIT LIST



### ◀ Tripod and head combination

I try to previsualise where I want a bird to perch, and position my gear accordingly. Tweaks are often necessary, though, so I use a Gitzo tripod and Wimberley head to allow both flexibility and stability.



### ▼ Battery pack

Being able to quickly switch to portrait format is extremely useful. Adding a battery pack to your camera will enable you to use a second shutter release button, making shooting in this way much easier.

### ▼ CamRanger

Once you have birds coming to a table set-up regularly, setting up your camera and operating it remotely using a device like a CamRanger (operated from your tablet) opens up a whole new world of image opportunities.







### ◀ Man-made props

Junkyards, car-boot sales and the like are great places to find agricultural props, as I call them, to introduce to your feeding area. I try to build up a collection of props throughout the year.



### ◀ Remote flashguns

High-speed flash techniques using a couple of flashguns and a trigger system are a great way to freeze birds in flight. I spent some time perfecting this with hummingbirds last year and it will be a focus for me this season.

### ▼ Warm clothing

This might sound obvious, but sitting still in the cold for a length of time is harder than just being out in it. Warm footwear and a hat are a must, but for me fingerless gloves over some thin silk liners are also essential.





Goldfinch on teasel.  
Keep a watchful eye  
on the weather for  
fresh opportunities  
Canon EOS-1D X,  
500mm with 1.4x III  
extender, ISO 1600,  
1/640sec at f/5.6



## ‘Winter offers the chance to build up a portfolio, and to experiment a little’

➤ As a result, with a little planning and a watchful eye on the weather conditions, bird photographers can pretty much guarantee an array of different subjects and situations on which to train their lenses. For hardy individuals (those accustomed to shooting in extreme environments), this is the perfect time of year to be heading into the mountains in search of seasonal specialists such as ptarmigan, and the chance of that classic white bird on white snow image.

### Major hotspots

For those seeking less physical challenges, feeding times at some of the UK’s major hotspots can yield excellent results. Gigrin Farm in mid Wales, for example, is the ideal place to shoot red kites (there are generally in excess of 100 birds visiting the farm at this time of the year).

Alternatively, try any of the Wildfowl and Wetland Trust reserves, timing your visit to coincide with feeding times – you may well be greeted by huge gatherings of geese or swans.

Don’t be put off by the word ‘hotspots’. Despite their popularity, these sites provide plenty of opportunities for unique photography – many visitors will be tempted to use a long lens for frame-filling shots, but you could also try using a wideangle to include more of the surrounding environment, for example.

### Staying close to home

For me, though, one of the main attractions of winter is the chance it offers to build up a photographic



Long-tailed tit on  
frosty branch  
Canon EOS -1D  
Mark IV, 700mm,  
ISO 400, 1/1300sec  
at f/5.6



## SETTING UP PERCHES



### Understand bird behaviour

Nuthatches are natural climbers, so placing some peanuts at the base of this carefully positioned log encouraged them to run down to collect some. It was then a question of waiting for the perfect time of day as far as the light was concerned.



### Set-up for early morning

During winter, the first few hours of the day are among the busiest for birds, as they need to restore calories lost overnight. Having a set-up that catches the first sun of the day while also retaining the frost takes some planning, but it’s rewarding when it works.



Keeping this great spotted woodpecker relatively small in the frame allowed me to reveal plenty of background texture  
 Canon EOS-1D X, 500mm with 1.4x III extender, ISO 800, 1/1600sec at f/5.6



## Why it works

THESE days, I am increasingly drawn to revealing texture in backgrounds as opposed to reducing the area behind my subject to a classic uniform colour. I still use a shallow depth of field to emphasise the subject, but I include texture to provide a sense of place. This image of a great-spotted woodpecker just screams pine forest when you look

at it. The subject is small in the frame, allowing plenty of background to be included, there is an out of focus tree in the distance, and the light on the pine needles leaves no doubt as to the location. The longer you look at the background, the more it reveals itself, which takes the image beyond a simple portrait.



### Complement the background

The background here was a distant oak tree. In the late afternoon light it had turned an intense yellowy-brown, and so a perch with yellow lichens on it complemented this, while also matching the tiny orange eyebrow of the long-tailed tit.



### Find the right perch

Selecting a good perch is a fine balancing act. You need it to be strong enough to support the weight of the bird you're trying to attract, yet delicate enough to avoid dominating smaller species. Look for interesting shapes and leaf positions, too.



### Use a table

I am a big fan of using a table (a wallpaper-pasting one is ideal) and creating sets on it. This can be a roll of turf, recreating a woodland floor with a collection of leaves, or more intricate settings using stumps, ivy, bracken and the like.





**Bullfinch next to a small reflection pool**  
Canon EOS-1D Mark IV, 500mm, ISO 400,  
1/640sec at f/8

portfolio, and experiment with different approaches. It's a great time to try out new techniques and, just as crucial, to sharpen your observational skills. Watching how a bird behaves will enable you to create your own set-ups to attract woodland or garden species.

These set-ups can be as simple or as complex as you like – it just depends how much space, time and effort you can afford to commit to the task. At the most basic level, a single feeder will work. To maximise its appeal, place the feeder near an existing branch or perch that you like the look of, and within a few days you will



## ‘Time your visit to coincide with feeding times and you may well be greeted by huge gatherings of birds’

almost certainly have visitors, many of which will use it to sit on and wait their turn before going to feed.

If you want to take this a step further, buy a feeder on a pole and attach perches just under the container itself – this will allow you to take clean images of the birds on a changeable array of branches. Small twigs do not attract climbing birds such as nuthatch and woodpecker, so a good alternative to the pole feeder is a three or

four foot trunk of, say, silver birch, which you can set into a bucket using quick-set cement. Simply drill a few holes in the back of the trunk and fill them with peanuts – the birds will soon find them.

### **Bird photography theatre**

There are a number of practical considerations when it comes to creating your own bird photography theatre. Probably the most important is how the background works in relation to the stage itself. In an ideal world, the background should be as clean as possible and as far away from the stage as space will allow. You will almost certainly be shooting with the lens wide open to enable a fast shutter speed – most birds don't sit still for long – but doing so will also help to give you a nice clean canvas.

If your plot is relatively small, then it's possible to create your own background (as well as hiding fence posts, gates etc) by using scrim netting suspended between two poles, and placed as far behind the set as you can manage. The key here is to use netting that is matt in texture, preventing reflected light or hotspots from ruining your images.

If you're feeling ambitious, you might like to consider constructing a small reflection pool in the garden, although you do need quite a bit of space for this. The closer to the water level you get, in order to achieve the intimacy of an eye-level shot, the more water you will require to create an entire reflection.



**If you're feeling ambitious, head in to the mountains to photograph seasonal specialists such as ptarmigan**  
Canon EOS-1Ds Mark II,  
700mm, ISO 200,  
1/320sec at f/5.6





**If you're visiting a hotspot such as Caerlaverock WWT, arrange your visit around feeding time**  
 Canon EOS-1Ds Mark II, 48mm, ISO 400, 1/200sec at f/5.6

### Feeding habits

Before you get carried away with props and reflections, keep things simple and spend some time observing how different species of bird approach and feed – only then will you be able to create settings that optimise their visits.

All members of the tit family, for example, are 'grab and go' birds, but by carefully sticking some high-energy bird fat to the rear of your perch – out of sight of the camera – you can encourage them to sit for a few seconds while they grab a beak full of food. Finches on the other hand will happily feed on a scattering of seeds for quite some time, so placing some on the rear of a natural food source, such as a teasel, will persuade them to rest on a suitably photogenic perch.

The most important thing is to watch and understand your subject and then plan your set-ups to reflect what you have discovered. Have patience and wait for the image you have previsualised to materialise. Obtaining high-quality, engaging images of common birds where the pose, look, light and setting all come together is tricky, but the rewards are great.

AP

Next weekend (28-30 January) marks the annual RSPB Big Garden Birdwatch, where anyone with access to a plot of land (whether it be a garden or a roof terrace) is encouraged to spend an hour counting the number of species that visit. For details on how to take part, visit [www.rspb.org.uk](http://www.rspb.org.uk).

## POST-PROCESSING TIPS



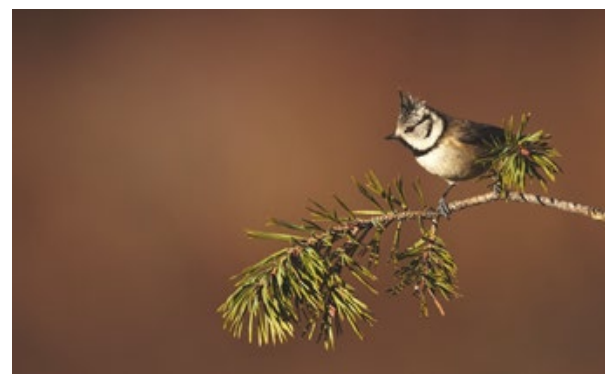
### 1 Make sure any snow is white

I am often asked how to keep snow white. The key is to carefully check the histogram as you shoot, and make sure that you marginally overexpose the overall scene (especially if you shoot raw files). A slight tweak of the highlights afterwards retains the exposure in the bird and ensures nice white snow.

### 2 Use a warm white balance in the winter sun



Winter sun has an intensity that lights up detail in birds' feathers. Although this is something you can do during the shooting phase, have a look at warming up the white balance during processing, too – I start at around 5800K but go warmer if the bird or background suit it.



### 3 Crop your composition

Although you should always try to get the composition right at the time of shooting, the speed at which birds move means judicious cropping is often required. Use this process to perfect your compositions. The rule of thirds never fails here.



### 4 Use the clarity slider

Freezing misty days can often create the most activity at a feeding set-up. But these images can often look a bit insipid on first appraisal. Resetting the black point in Levels, adjusting the midpoint, and careful use of the clarity slider can often invigorate these shots.

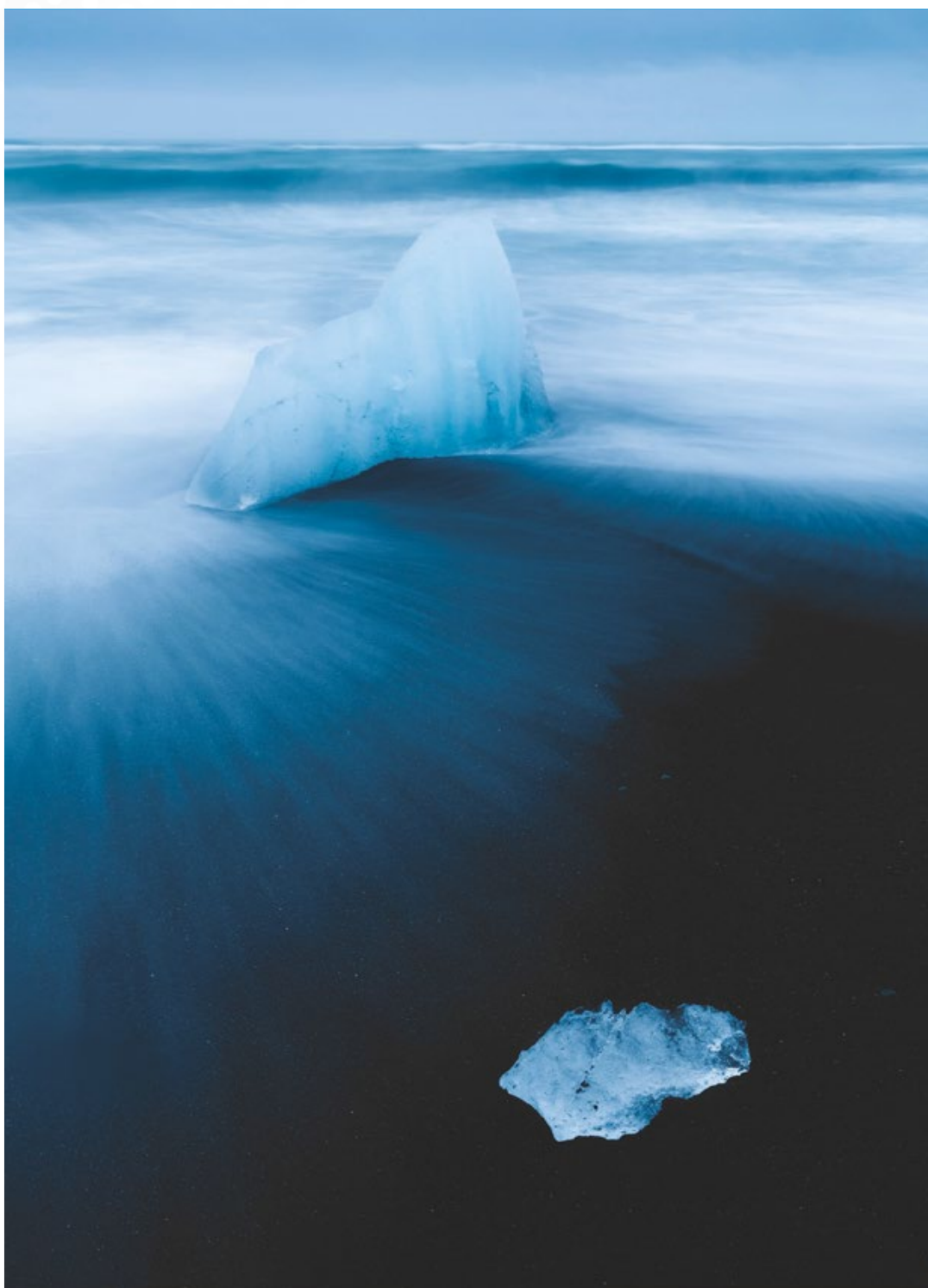


### 5 Don't delete too quickly

I am notoriously slow at processing my files, but this is in part deliberate as I feel a good break between shooting and processing allows the emotions of the session to subside and makes you more objective as you appraise. If you can't wait, just delete the ones that aren't sharp!



# Ice on the black sand beach at Jökulsárlón.raw

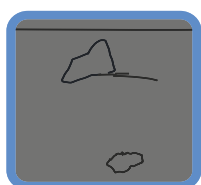


ON THE ICE BEACH IT'S A DARK, SOMBRE WINTER'S DAY.

The grey cloud is low, and the rain is steady, but the muted light is just perfect for the subject matter all around me, namely waves lapping around the artfully sculpted blocks of ice on the black sand.

Now I've seen many images of this unique combination before – it's an Icelandic photographic staple – but there's no resisting the appeal of such stark, elemental beauty. In fact it's a beauty that is enhanced by the flat lighting, a cold scene of black and blue with simple graphic appeal. But as so often is the case here in Iceland the conditions are difficult: apart from the rain, salty spray is being driven inshore off the waves and onto my increasingly crusty camera, lens and filter. So be it, such adversity is now familiar.

I want to express enough movement in the breaking waves to create graphic icy streaks against the black sand, but not so much it just becomes a milky mess. The Little Stopper filter enables me to use shutter speeds measured in seconds, which experimentation suggests is about right. Such rational analysis is of course all well and good, but every wave ensures every frame is different. I'm engrossed, revelling in the joy of photography, and hopeful perceptive art is being created. If so it's Mother Nature's work.



LEE Little Stopper



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Canon 5D mkIII,  
24-70mm lens @ 44mm,  
4 secs @ f16, ISO 100

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## LETTER OF THE WEEK

### The print's the thing

Scenario. You are at a celebration, you take several photos on your camera or phone, and they languish there for months. You show them to a few friends, who say, 'Wow – nice picture of (insert subject).'

I bet most people who have only a limited interest in photography will never print these images. Instead, the snaps will be almost forgotten, lying on old technology and lost forever.

In the old days, we dropped off our film

and a few days later picked up a packet of prints – hard copies that could last centuries. I have photos of my grandmother that were taken in 1906, and I still enjoy them. I am a digital convert by the way, but I try to print most of my images. When will we realise that we risk losing generations of family images? But we also need to be mindful that digital is still only a teenager – and we all know what teenagers are like!

**Adam Law, Larkhall**



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## SAMSUNG



Carl Mydan's image as discussed by Roger Hicks in the 3 Dec issue

### The loss of innocence

I read with interest the *Final Analysis* by Roger Hicks in the 3 Dec issue as some of his observations (on photographing children) reminded me of an experience of a friend of mine.

He was a secondary school teacher and was approaching a kind of 'burnout'. So the school reassigned him temporarily to a primary school environment.

During an organised day out with the children and other staff, one little girl made to clamber on to his lap. I suspect you know what I'm about to say – school policy dictated that he refuse the little girl as it might be interpreted as inappropriate.

Keeping our young ones safe is of course paramount. But it saddens me that legislation and the interpretation of it seems to assume that there are far more monsters in the world than there are loving, nurturing, compassionate, balanced individuals who want merely to care for the children under their supervision.

And so it is with photography. Is it not part of a photographer's unwritten remit to record the world around us in as accurate and/or beautiful a manner as possible?

And are children not part of that world? Future historians might be forgiven for thinking that the first two decades of

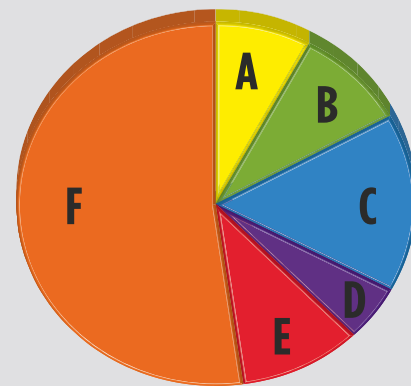
the 21st century were inexplicably free of them. We are not and I think that the law as it stands is strangling any real chance of recording an aspect of our society that I feel would be truly beneficial... innocence.

**David Richards, Shropshire**

**This is a brave and interesting letter. The arts, including photography, don't emerge from a vacuum, and are informed and influenced by the wider culture. And you're right, there is a lot of anxiety and suspicion around potential child abuse in the UK at the moment, which has inevitably affected photographers. What do other readers think about this difficult issue? – Geoff Harris, Deputy Editor**

### Tethering advantages

Am I unique in that I have, for years, regularly tethered my DSLR to a laptop? At home my laptop has a 32in 4K monitor attached, but in the field I connect to an inexpensive Tesco Windows tablet. Using the superb Canon Utility software, live view (absolutely



### In AP 31 December we asked...

What type of events are you planning to shoot in 2017?

### You answered...

|   |     |
|---|-----|
| A Air shows                                     | 8%  |
| B Motor sports                                  | 9%  |
| C Steam railway                                 | 16% |
| D Carnivals or processions                      | 5%  |
| E All of the above                              | 10% |
| F None of the above/I prefer not to plan shoots | 52% |

### What you said

'I'll be shooting the Great Dorset Steam Fair. I'm really looking forward to it and I have already booked the time off work.'

'I have no plans currently, but doubtless I will shoot some events – I usually do...'

'Photography festivals. As many as I can get to, but above all, the Rencontres d'Arles, the annual summer festival in Arles, France.'

Join the debate on the AP forum

### This week we ask

Do you provide supplementary food for wildlife during winter to photograph them more easily?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Top 5 website stories

What's trending on the AP website



- 1 Top 12 macro photography tips
- 2 How to use lighting gels
- 3 Essential guide to wedding photography
- 4 Photographing pets
- 5 How to shoot action and sports photography



brilliant in 4K) allows excellent control of focusing with the ability to change any function on the camera without touching it. I use this for extreme close-up work with focus stacking, and even the twin macro flashes can be fully controlled remotely. With instant download through USB 3.0 the composite image is stacked immediately in Helicon software ready for the next.

I love my two Canon EOS 7D Mark II bodies, but I would seriously look at CSC alternatives if they gave this ability. I have tried CSCs and currently love using the Canon M3 for landscapes, as it saves me swapping macro lenses. Smartphone and non-Windows tablet apps are no substitute to proper tethering as they give nowhere near the remote ability. It is this that I feel holds back CSCs for me.

This could make a useful article in the magazine, especially as full remote operation ability is not mentioned in your reviews. I like the idea of the new Canon M5, but can it be used with a full version of Canon Utility?

**Julian Cremona,**  
**Pembrokeshire**

**I don't expect what you're doing is unique, but it's certainly quite unusual. For**

**a start, tethering your camera to a tablet presupposes shooting on a tripod, rather than handheld, and the vast majority of pictures taken are certainly shot with the camera in hand. Sadly we can't cover every possible shooting eventuality in our reviews, either – there's neither space nor time to do so – Andy Westlake, technical editor**

## Who needs raw indeed?

Few magazines would have the courage to head their magazine 'Who needs raw?' (AP, 29 October 2016). It is a hotly debated subject and you covered it so well. I almost feel it was written for me, as I am more than happy with JPEGs for all the reasons covered. Congratulations to all involved.

DSLR v mirrorless (AP, 3 September) was also excellent. I can't afford or want to go lens crazy and have ended up with my Canon 600D + 18-35mm and a Fuji X-T10 + 18-55mm and feel that I have the best of both worlds. I might go for a couple of low-cost lenses, covered so well in the 24 September issue, to cover any gaps.

**Mr 'Mac' McInnes,**  
**East Lothian**

**Raw v JPEG is a debate that just runs and runs. The idea with the article wasn't to dismiss raw – I myself use it pretty much exclusively – but rather to show that in-camera JPEG performance has improved exponentially. Raw is no longer the only game in town, and it's the same with DSLRs – Geoff Harris, Deputy Editor**

## Never been better

I've been buying issues and finally subscribing to AP for a good number of years, and was actually wondering if I should switch to another magazine for a change. But there's no need, as I can honestly say it's never been better.

The last half a dozen issues in particular seem to have been stuffed full of interesting content. Keep up the good work.

**Giulia Hetherington,**  
**London**

**Great news! We realise there is now a massive choice of media, printed and digital, so we do our best to make each issue as good as possible. AP fully intends to be around for another 133 years... – Geoff Harris, Deputy Editor**

## Contact

**Amateur Photographer, Time Inc (UK) Ltd, Pinehurst 2, Pinehurst Road, Farnborough, Hampshire GU14 7BF**  
**Telephone** 01252 555 386  
**Email** [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com)  
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## In next week's issue On sale Tuesday 24 January



# Light fantastic!

From traffic trails to light painting

## Pixel Stick v Ice Light v Lowel

Which is best for light painting?

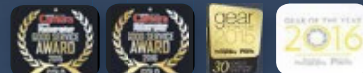
## Surviving history

We talk to Harry Borden about his first book, a moving collection of Holocaust survivor portraits

## Zeiss ExoLenses

We test the Zeiss ExoLens Pro System for iPhone



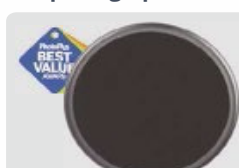


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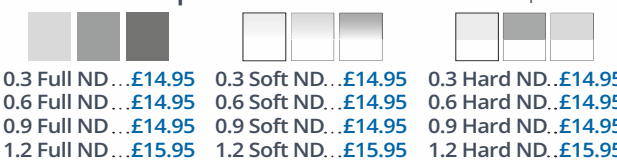
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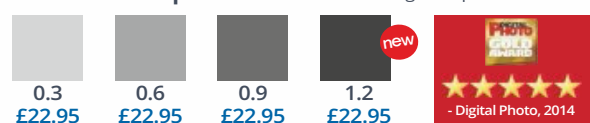
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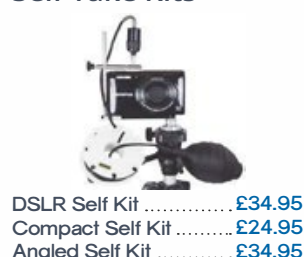
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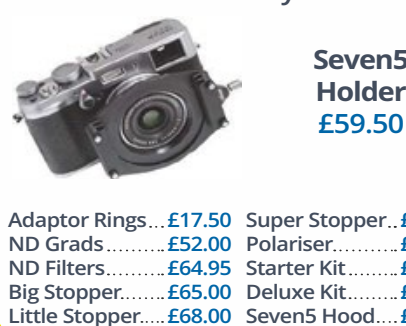
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# Caught on the fly

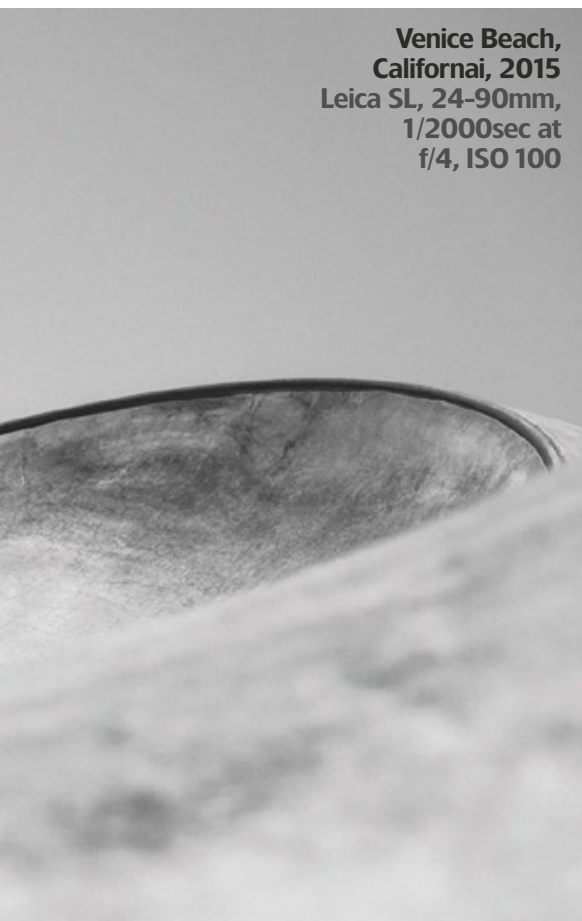
Photographer **Fred Mortagne** has built a career capturing the athletic skills of skateboarders. **Oliver Atwell** talks to him about light, location and Leica







Venice Beach,  
California, 2015  
Leica SL, 24-90mm,  
1/2000sec at  
f/4, ISO 100



**W**alk through any major city and the first thing that strikes you is the architecture. Buildings old and new, modern and postmodern stand side by side; some seemingly there for their aesthetic value alone, others purely functional. It can be dizzying trying to identify a theme in the overall plan, particularly when each building or landmark seems to have been created with only itself in mind.

However, perhaps you're just not seeing things from the right perspective. A small community of guerrilla athletes make it their business to occupy and use the pavements and concrete walkways of these chaotically designed cities. Every elevated plane, every set of steps, every length of concrete is a new challenge.

California, 2015  
Leica SL, 24-  
90mm, 1/3200sec  
at f/4, ISO 200

Skateboarders are a familiar sight and, depending on the location, a welcome addition to what can often be drab concrete surroundings. Sitting outside the Barcelona Museum of Contemporary Art, for example, is an experience enhanced by their presence. You can lose hours hypnotised by their skills. It's an activity that lends itself perfectly to photography, one of the best exponents being Fred Mortagne.

One of the most striking things in any photographic body of work is when an artist succeeds in blending multiple genres to create something completely their own, something that defies easy categorisation. In the work of Lyon-based skateboarder, videographer and photographer Mortagne we find a seamless blend of action, sports, portraiture,







➤ architecture and fine art. His images are, to put it mildly, stunning. Mortagne's ability to capture the action, light and form in striking black & white images has seen his name and images pop up all over the world.

'There are so many talented skateboarding photographers out there, and my process was to try and create something new; to present different ideas than the things people would normally shoot,' says Mortagne.

'At the time I started, it was all about colour images shot mostly with flash and fisheye lenses, so I just wanted to bring something else to the table; another facet of skateboarding that was not represented. I wanted to be more sensitive about the style and aesthetics of the sport. It was a very personal project, whereas my videography was totally the opposite. That was all done with marketing purposes and expectations.'

As he says, Mortagne's work also finds him working as a videographer, although when

asked about them as if they were separate entities he's clear they are complementary. This is a good thing, considering cameras are now hybrids of photography and video recording equipment.

'Photography came many years after my work in video, although I still do that as well,' he says. 'I started having ideas of images that I thought could only work as stills, so I grabbed a Nikon FM2 and tried my hand at capturing these things on 35mm film.'

### Style and kit

Finding himself in a world of photographers who followed the trend of vividly coloured, fisheye action shots, Mortagne decided early on to try something new. His images were the polar opposite to the homogenous style found in much action photography.

'It was against the norm to work in this way,' says Mortagne. 'Also, working with black & white really helped to inject an artistic touch into the work. I always wanted to go beyond reality; to maybe create

**Above: Lyon, France, 2007**  
Nikon FM2, no record of exposure

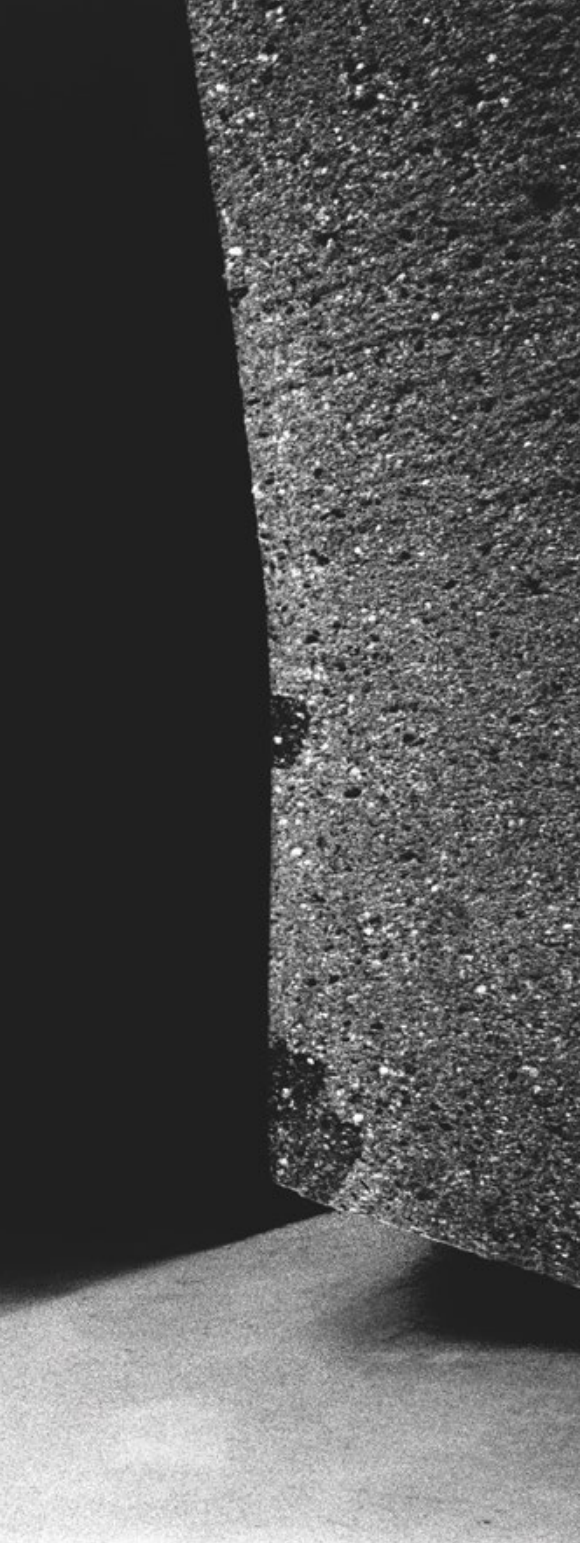
**Right: Near Lyon, France, 2013**  
Leica M, 28mm, 1/80sec at f/2, ISO 320



something a little poetic. I like the timeless dimension black & white brings to images. All of that, combined with the other ingredients I sought out, meant that eventually I was able to develop an overall, recognisable style.'

This penchant for black & white





suits the cameras – the Leica M Monochrom and Leica SL.

‘I love the Leica M Monochrom,’ he says. ‘The quality is incredible. The black & white comes out beautifully. I was really impressed when I started to use it because, to be honest, I wasn’t much of a digital

enthusiast. The SL is very cool as well because it is much more technical, has a lot of important and helpful features, and on top of that can I shoot 4K video with it. At the same time, it’s fairly compact, so it’s great to be able to travel with a small bag with a tool to cover all my needs.

‘On the lens front, I love the M lenses and have used them on the SL. My favourites right now are the Leica Summicron-M 35mm f/2 ASPH and Leica APO-Summicron-M 90mm f/2 ASPH. For a long time I used the Leica Summicron-M

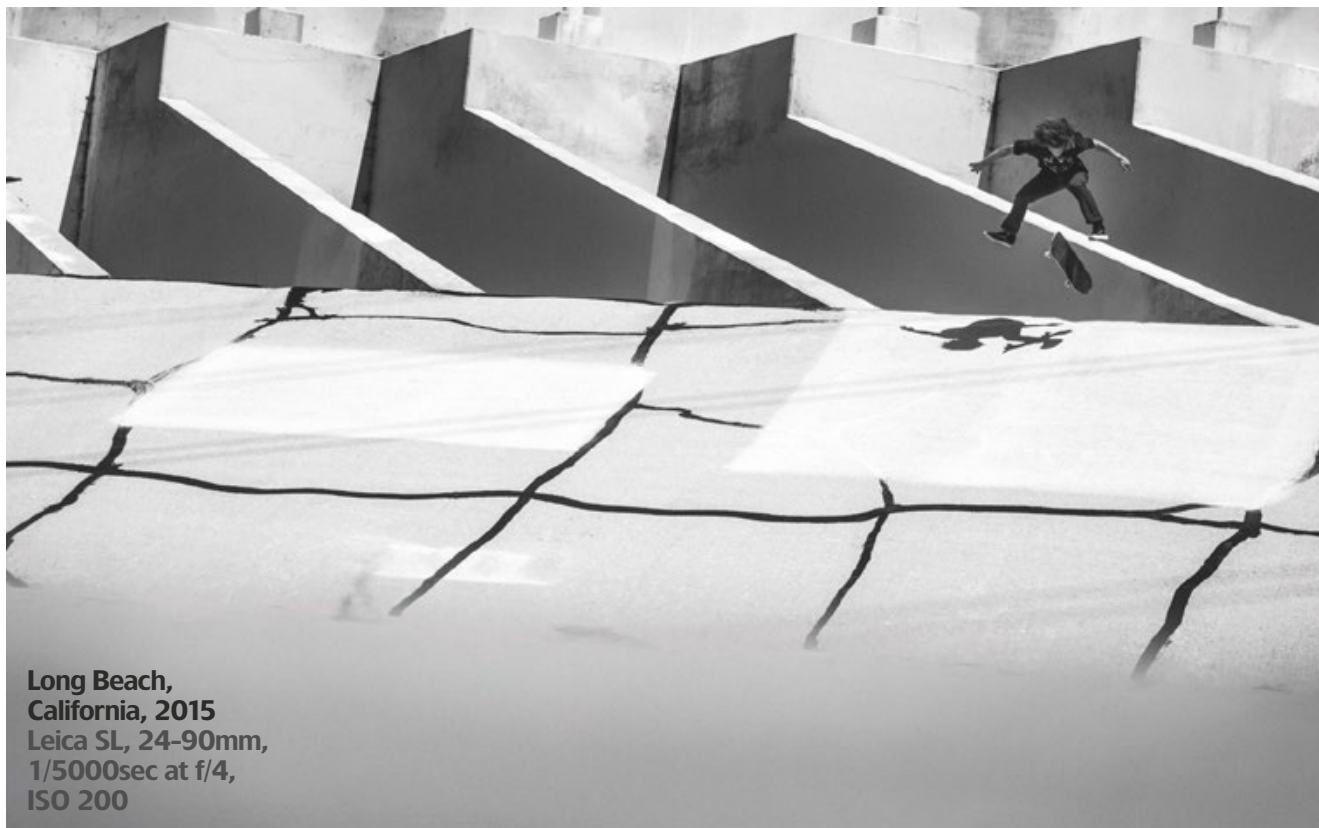
**Barcelona,  
Spain, 2013**  
Leica M, 90mm,  
1/1500sec at f/4.8,  
ISO 400

28mm f/2 ASPH, which I let sit in a box for a while, but now I’m using it a lot again. I really appreciate the visual dynamics it can create.’

Due to the fast-paced and kinetic nature of Mortagne’s work, he’s not the kind of photographer to weigh himself down with multiple accessories. As long as he has his camera, lenses, batteries and memory cards he’s set to go. In this respect he uses his instincts as a skateboarder to adapt to the situation he is presented with. If he needs the camera to







Long Beach,  
California, 2015  
Leica SL, 24-90mm,  
1/5000sec at f/4,  
ISO 200

➤ remain still, he'll use a rubbish bin to stabilise it. If he places the camera on the ground and needs it level, he'll just wedge his wallet underneath.

### Light and location

The first thing to note about Mortagne's approach to photography is his attraction to stripped-down, minimalist locations and his formalistic approach to photographing them. Each image is a great lesson in how visual economy can be used to elevate images from mere pretty pictures to demonstrations of how the simplest means can be used to tell stories, create excitement and ultimately generate a body of outstandingly aesthetic work. The locations, found as far afield as Los Angeles, are absolutely crucial here. They're not playing second fiddle to the skateboarders. They are as important as the action that's unfolding upon them. Pavements,



Fred Mortagne is a skateboarder, photographer and videographer based in Lyon, France. His new book, *Attraper Au Vol*, is published by Um Yeah Press and is priced £36.63. To see more of Mortagne's work visit [www.frenchfred.com](http://www.frenchfred.com) or follow him on Instagram at [@frenchfred](https://www.instagram.com/frenchfred)

viaducts and stairways are all used for Mortagne and his subjects to create dramatic, athletic narratives.

'What I look for on location is geometry and minimalism,' he says. 'I avoid any type of visual pollution. I'm constantly on the lookout and, thankfully, skateboarding allows me to travel a lot and go to some incredible places. That was actually one of my main motivations to start shooting pictures.'

Mortagne's rejection of the standard practice of using flash to capture action shots is interesting because it means he will only work with what light is available.

'I started photography as a hobby, so there wasn't room in my video camera bag to put anything else other than a small photo camera,' he says. 'Plus, I would never have the time to set up flashes for the kinds of shot I do, as I only have a few minutes to work out what I need.'

'And as I said before, real skate photographers were mastering the art of flash photography, for which I had no skills at all. It was just easier for me to do the total opposite. Anyway, I have to say artificial light is hard for me to comprehend and work with. It's not something that feels natural for me. Despite the hands-on, manual nature of flash, I just don't feel in control of it.'

That might sound odd, but look through Mortagne's work and you can perhaps see where he's coming from. Available light presents a clear set of parameters that, fleeting cloud cover aside, produces a 'what you see is what you get' scenario. This gives Mortagne a quick and clear idea of where the light will fall,



**'I look for geometry and minimalism. I avoid any type of visual pollution'**

and where the shadows are cast. With the lights as they are, the stage is set and his subjects can get on with doing what they do.

### Background

Mortagne started skateboarding around 35 years ago. He was, he admits, no good at school and he was starting to lose confidence in his life. He was something of a lost soul, but his discovery of skateboarding gave him the opportunity to reach his full potential. To be able to then find his own unique angle in the field by applying his skills as a photographer



Macon, France, 2013  
Leica M, 90mm,  
1/1000sec at f/10,  
ISO 1000



Near Lyon,  
France, 2013  
Leica M, 28mm,  
1/180sec at f/2,  
ISO 320



is surely an inspiring thing for anyone to hear.

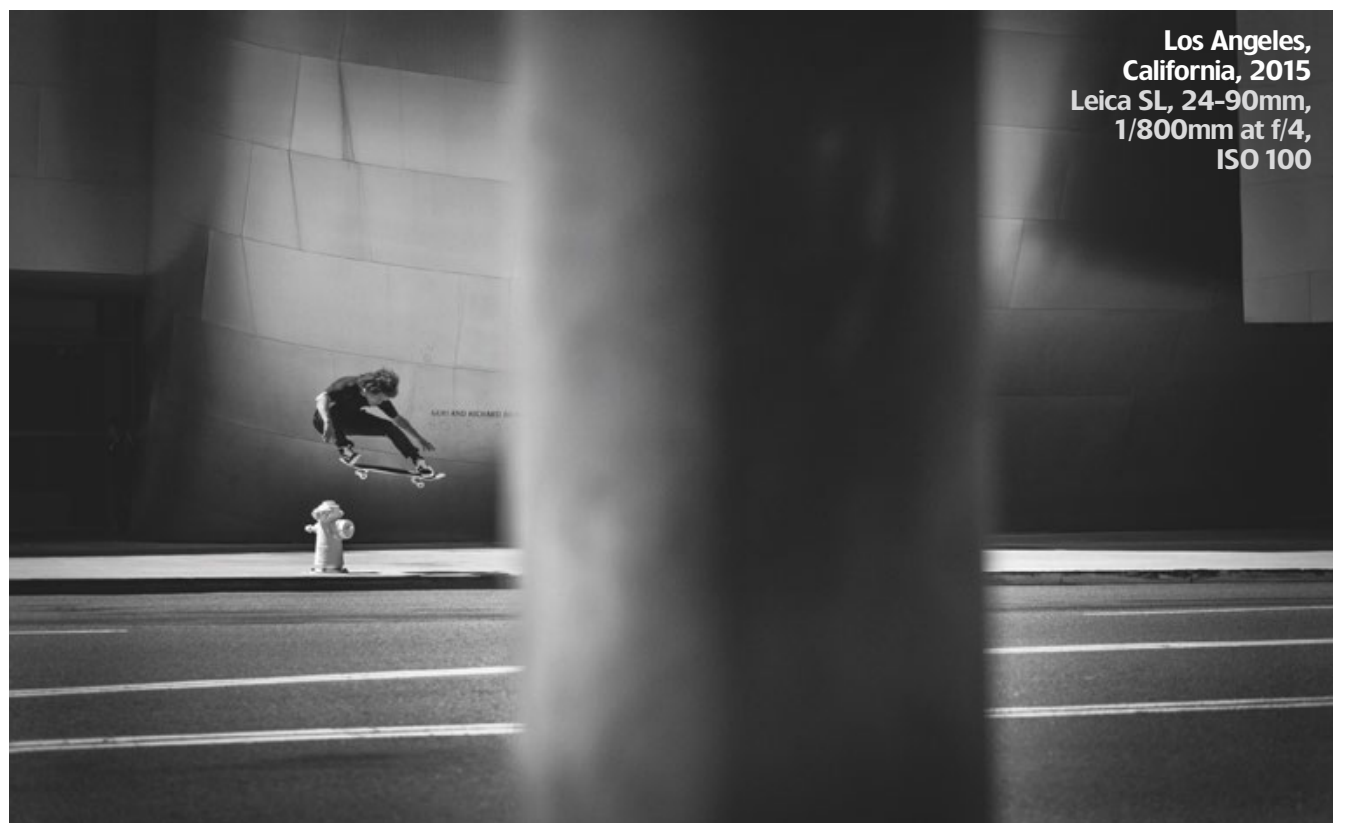
Most significantly, he's just completed a new book called *Attraper Au Vol* (Caught on the Fly), featuring a selection of his photography from the past 15 years.

'The book is about skateboarding but it's accessible to non-skaters, as my work has always been about opening up skateboarding to wider audiences,' says Mortagne. 'Skateboarding has brought so much to my life. It's given me freedom, travel, fun and friends.'

'I've met so many inspiring people and discovered other cultures, which has helped me to look on my life from a different perspective. That's helped me to become who I really am, rather than just a product of French culture. I go by the name French Fred, but I'm perhaps not all that French after all.'



Los Angeles,  
California, 2015  
Leica SL, 24-90mm,  
1/800mm at f/4,  
ISO 100





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# Orca and Eider Duck

By Guy Edwardes

Nature photographer **Guy Edwardes** tells the story behind his image of a killer whale pursuing its prey in the waters of the Shetland Islands

**I**n late July last year I headed north to photograph the wildlife and landscapes of the Shetland Islands. One of the highlights of the trip came early on. It is not all that uncommon to see orcas (killer whales) around the coast of Shetland, but 2016 was exceptional, with regular sightings.

Still, I had no real expectations of seeing them during my time on the islands. However, on my first day I had a very distant view of a pod of around eight orcas breaching a mile or so off the east coast of Unst. This was pretty spectacular, even though they were too far out for decent photographs. They still looked fantastic through my 600mm lens with 2x extender, zoomed in 10x through live view, though. I would still have been happy if this was the last time I saw them – but it wasn't.

The next morning I was busy looking for otters. The light was good, the tides were good and the wind was in the right direction, so my chances of capturing some good images were high. However, I heard on the grapevine that orcas had

been spotted again, but this time a whopping 70 miles south, close to Sumburgh on the Shetland mainland. I had to make the decision whether to head down there in the vague hope of spotting them and of them being close enough to photograph, or whether to carry on looking for otters in the perfect conditions that morning. My head said otters, but my heart said orcas – after all, it's not every day you get even the slightest chance to photograph wild orcas in British waters. I took the risk and headed south.

Two hours and two ferry crossings later, I arrived in the area they had been seen. I didn't stop as I knew the pod had been heading south along the eastern shore of the mainland, but I had no idea how quickly they were moving. Another message put them close to Levenwick, so I headed farther south to Sumburgh in the hope that I might catch them coming around the bay. I walked to the end of one of the headlands and found I could get close to the water, so I wouldn't be looking down on the orcas if they

happened to come close.

As I was walking briskly along the shore, I spotted the pod through binoculars on the other side of the bay, maybe half a mile away. They were moving quickly – very quickly, in fact. Once I realised this, I had to run to the edge of the cliff and then climb over slippery boulders and jagged rocks down to the water's edge. The orcas were now on my side of the bay and approaching fast. There was almost no time to think. Tripod up, camera bag open, camera out, quickly check settings – shoot!

The orcas were now very close and fast approaching a small group of eider ducks on

the water. I realised there could be the potential for an action shot, so I tried to concentrate my attention on the eiders, which is easier said than done with five or six black dorsal fins cutting through the water and getting closer. I moved my focus point low in the frame and focused on the closest duck (in AI servo/continuous focus mode).

Suddenly, the eiders looked panicked and scattered in all directions. Eiders are moulting at this time of the year, so many were unable to fly. Some dived under the water, while others flapped across the water, including the bird I was focused on.

© GUY EDWARDS



## Guy Edwardes

Guy has been a professional nature and landscape photographer for almost 20 years, supplying some of the world's leading picture libraries. His work has been published in a variety of magazines and he also runs photographic workshops around the world. To see more of his images visit [www.guyedwardes.com](http://www.guyedwardes.com).





**'Orca and Eider Duck'**  
 Canon EOS-1D X, 600mm,  
 1/2500sec at f/4, ISO 800

## 'The head of the orca broke the surface as it pursued the fleeing duck'

Luckily (for me) this was the bird the orca targeted first and you can probably imagine my surprise and exhilaration when I saw the surface of the water bulge right behind my eider duck. To say the adrenaline was pumping would be an understatement. The head of the orca broke the surface as it pursued the fleeing duck. With mouth open (mine and the orca's!) and teeth visible, the orca came in for the kill. There wasn't really much the eider could do with such a powerful

and agile predator bearing down on it.

It wasn't the only one to succumb. Just a couple of eider ducks escaped and those were the ones that managed to make it onto the rocks beside me. The rest were gobbled up in a quite spectacular display of natural predation that lasted all of 60 seconds. It was only then that I realised just how close to the water's edge I was. Memories of BBC footage of orcas taking seals off the beach in South America sprang to my

mind. In fact, the orcas had been only 15-20 feet in front of me as they passed, loudly expelling air from their blowholes, as they rounded the next rocky headland and disappeared from sight. I very quickly checked the images on the back of my camera and to my delight the best of the bunch were tack sharp. It had been without doubt one of my most memorable UK wildlife encounters to date.

If you're heading to Shetland, the Shetland Orca Sightings page on Facebook ([www.facebook.com/groups/shetlandorcasightings](http://www.facebook.com/groups/shetlandorcasightings)) is invaluable in helping locate these mammals.

### GUY'S FAVOURITE KIT



Guy shot this image using a Canon EOS-1D X with EF 600mm f/4L IS II lens mounted on a Really Right Stuff TVC-34L tripod with Sachtler FSB 6 fluid head (1/2500sec at f/4, ISO 800). He has used Canon equipment throughout his career and found the fast, accurate AF helped him to nail the focus.





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## Paul Hackett

Paul Hackett is one of the UK's leading bird digiscopers, and has pioneered many of the techniques used today. He is primarily a birder, with a keen interest in photography. Paul's current roles include digiscoping consultant at Kowa UK, Panasonic Lumix ambassador, and RSPB photography volunteer.



Kingfisher, Cyprus  
Kowa 884 scope, 25-60  
zoom eyepiece, Panasonic  
GH4, Kowa PA7 adapter

# Guide to digiscoping

If you're a birder hoping to record a rare species, or a photographer looking to broaden your creativity, a spotting scope could be handy, says **Paul Hackett**

**D**igiscoping (pairing a camera with a spotting scope) has a number of advantages over conventional photography. The first of these concerns weight: scopes are much lighter than large lenses, and in many cases they are easier to carry. You can even buy something called a Scopac – a harness that fits around two legs of your tripod and enables you to carry both scope and tripod like a rucksack. Another advantage relates to magnification.

Depending on the camera, eyepiece and extenders you use with the scope, you can achieve magnifications of up to 4,000mm. Some scopes (including those made by Kowa and Leica) can be set up to create even greater magnifications. Many birders own binoculars, scopes and mobile phones already so, for them, it's just a simple case of buying a phone adapter to get started.

Naturally, digiscoping also has some disadvantages. If you don't own a spotting scope already then the cost of investing in





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Digiscoping red kites



© PAUL HACKETT

Attaching (or holding) a mobile phone to the spotting scope can yield excellent results

the right kit can be rather off-putting. Thankfully, there are some excellent examples on the secondhand market. In addition, digiscoping relies on your ability to manually focus a scope – if you can't achieve this on a regular basis, then it's probably not for you. You also need to be aware that depth of field will be somewhat limited when using a scope, due to the long focal lengths, and birds in flight can be rather tricky to track as you're working with a much smaller field of view. Finally, in some instances – especially when you are using non-wideangle eyepieces – you may experience vignetting. To solve the problem increase the zoom to clear the dark corners, or crop the picture in post processing.

### Types of digiscoping

The word 'digiscoping' describes shots taken with a digital

camera attached to a spotting scope (handheld or via an adapter), but there are a number of other methods. Phonescoping, for example, entails fitting a mobile phone to a scope – it's convenient, and the results are more than acceptable. Another option is videoscoping, which allows you to capture movement and audio – if you shoot 4K footage, you can also take high-quality screengrabs from the recording. Yet another technique is digibinning, which involves attaching a camera or a phone to a pair of binoculars. Different people have different priorities: birders often desire a record shot of a species to back up a rare bird report, while photographers might be looking for something more creatively composed. Start with the basics, and build up your skills slowly.

### Buying guide

If you're thinking of buying a spotting scope (with zoom eyepiece) it's important to try it out first. It's tempting to rely on online reviews or recommendations, but you might find, to your cost, that there is no one-size-fits-all solution.



Digiscoping essentially involves attaching a scope to your camera via a specially designed adapter

## Further information

The internet is a great source of inspiration for anyone interested in digiscoping. Here are a few of my favourite websites:

**YouTube ([www.youtube.com](http://www.youtube.com)).** If you spend an hour watching some of the digiscoping videos here, you will gain a pretty good understanding of what's involved. You can save any good tutorials to your favourites.

**Facebook ([www.facebook.com](http://www.facebook.com)).** You will find a few forums dedicated to digiscoping here, with lots of helpful people offering advice. Digiscoping, Worldwide, Facebook Digiscopers, and Phonescoping are among my favourites.

**The Yahoo Digiscoping group** offers lots of technical advice, and is a good place to find some of the original digiscopers.

**Birdforum ([www.birdforum.net](http://www.birdforum.net))** has a digiscoping section, which contains sub-forums full of archived information on equipment.

**UK dealers.** There are many UK dealers who sell digiscoping equipment. Try Clifton Cameras, Cley Spy, Focalpoint Optics, Ace Optics, Viking Optical Centres, RSPB and Focus Optics.





➤ There are two main types of scope: angled or straight. Angled scopes are good if you are a birder who takes the occasional picture, but a straight scope is preferable if you intend to use it primarily for photography. Either way, you want a model with a big objective lens for maximum light gathering.

Aside from a scope (and camera or phone of your choice) you also need an adapter to connect the scope to your device (unless you plan to handhold it). These can be handmade, customised or universal – you can also buy adapters made by scope manufacturers. You also require a tripod and video head to provide a good base for your scope.

## Digiscoping technique

First you need to ensure that your set-up is completely stable – don't extend the centre column of your tripod unless it's necessary, for example. Try to keep a low centre of gravity – vibration is your enemy here. Practice your technique on a static subject before attempting any 'serious' bird or wildlife photography. When you spot something unusual, or photogenic it's easy to get flustered and miss opportunities. For the same reason, it's important to know your equipment inside out – there won't be time to read a manual when you're out in the field.

If you're shooting nervous subjects remain concealed, or at least below the skyline – hides, cars, and trees are all useful here. Once you're in position, observe your subject for a while, noting its behaviour. You should be able to predict where it's likely to move next, before placing yourself in its path. If you keep low, still and quiet, your subject will often come quite close to you.

Even though depth of field is relatively limited, you still need to pay attention to the area behind your subject. A messy background can be distracting in the final shot, so adjust your position until everything is clear. Images of birds are often stronger when they are taken at the animal's eye level, so wear waterproof trousers and be prepared to get down low.

When it comes to camera settings, I alternate between aperture priority and manual. Digiscoping can be a bit hit-and-



This shot of a European little egret is a still from a 4k video clip  
Kowa 884 scope, 25-60 zoom eyepiece, Panasonic GH4, Kowa DA10 adapter

© PAUL HACKETT

miss, so take multiple pictures, adjusting the focus repeatedly, and then review and adjust settings as necessary. If your camera offers focus peaking, make sure this is turned on, and if you can enlarge the screen to check focus then do so. To reduce the possibility of blur, trigger the shutter remotely, or use the self-timer feature on your camera.

## Phonescoping technique

If you're using a mobile phone with your spotting scope, it's a good idea to establish a routine. I like to find a subject, focus on it with the scope (placing it in the central line of view) and then lock down the pan and tilt on the tripod head so that when I hold my phone up to the eyepiece (or attach it via an adapter), my subject is roughly in the centre of the frame.

Next, I increase the eyepiece

magnification to remove any vignetting, and frame the subject to my liking. (At this point it's worth remembering that you are using a digital zoom rather than an optical one, so don't zoom in too far.) My next task is to touch the screen on the phone to lock focus and metering, and fine-tune as necessary. To reduce any vibration, I use the volume control on my iPhone to trigger the shutter.

This is just an overview of digiscoping, but I hope it has whetted your appetite for the technique. With technology advancing at an astonishing rate, it will be interesting to see what the future holds. By the time the Olympics arrives in Tokyo in 2020 it's thought that television coverage will be recorded in 8K – if this technology filters down to consumer cameras, the videograbs we'll be able to take will be pretty sizeable!

AP



Eastern black redstart, UK  
Kowa 884 scope, 25-60 zoom eyepiece, Panasonic GH4, Kowa DA10 adapter

© PAUL HACKETT

## FAVOURITE KIT COMBINATIONS



▼ Kowa 883 scope, 25-60 W/A zoom eyepiece, Panasonic GX8 with Kowa PA7 photo adapter, or Panasonic 20mm f/1.7 pancake lens with Kowa DA10 adapter (or DIGIDAPTER), Manfrotto or Benro tripod with video head.



▼ Opticron MM3 50mm ED scope, zoom eyepiece 40936 SDL, with PhoneScope or Opticron phone adapter, Manfrotto or Benro tripod with video head.



▶ Vortex Razor HD 85mm scope, 27-60 zoom eyepiece, Panasonic LX100 camera, Novagrade adapter, Manfrotto or Benro tripod with video head.

Other models to consider include Zeiss Victory DiaScope 85mm with zoom eyepiece, Swarovski ATX 85/95mm with w/a zoom eyepiece, Leica APO Televid 82mm with zoom eyepiece.



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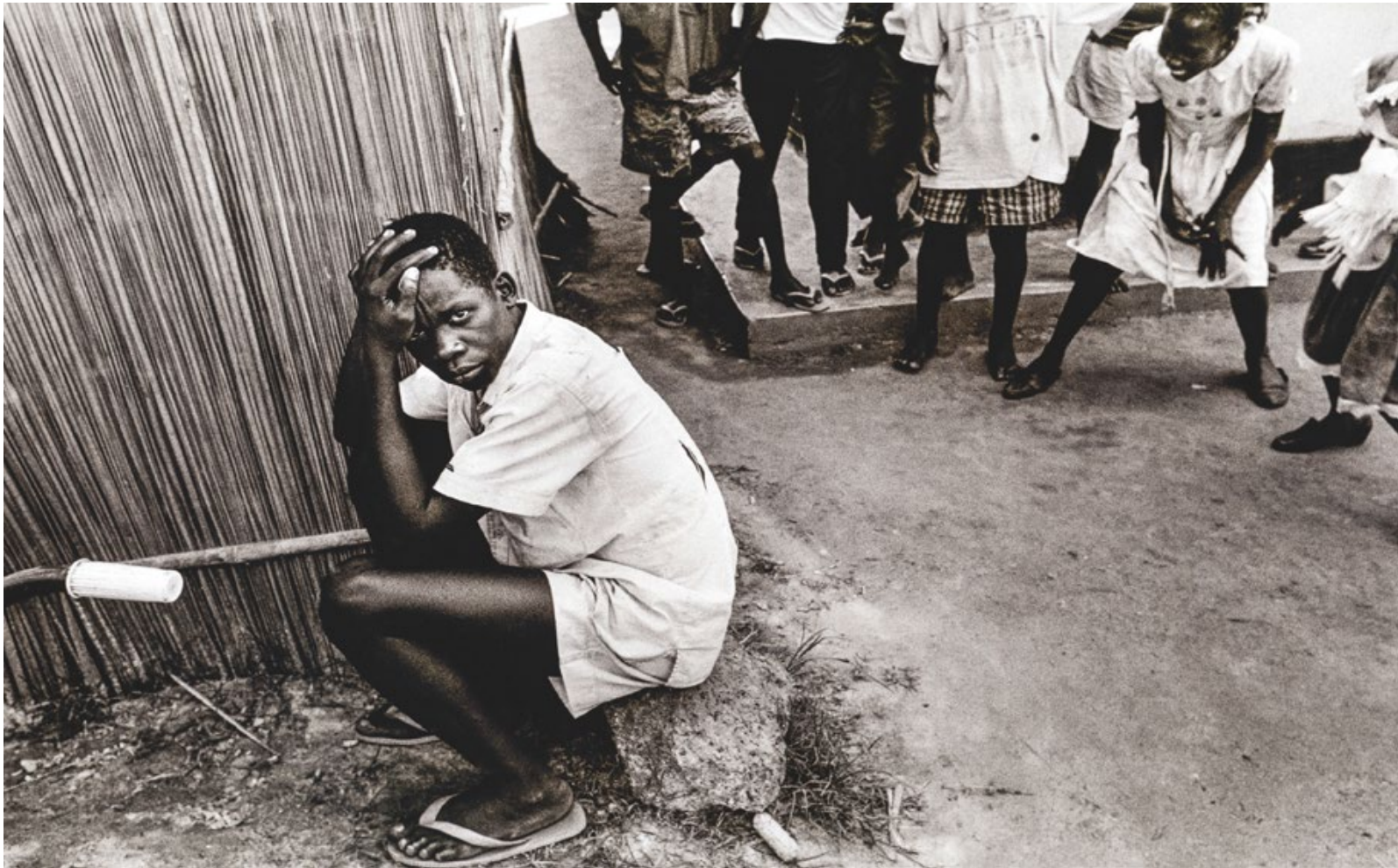
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## Stuart Freedman

Londoner Stuart has been a photographer since 1991. His work has been published in *Time*, *Newsweek*, *Life*, and more, covering stories from Albania to Haiti. He has won many awards and exhibited widely. This year, Stuart's new book, *The Palaces of Memory*, was a finalist at POYi for Best Photography Book of the Year. Visit [www.stuartfreedman.com](http://www.stuartfreedman.com)

## Stuart Freedman on a disturbing image that helped make his name

**T**his image means a great deal to me. I shot it in Gulu in northern Uganda in 1998, as part of a large reportage called *The Lord of the Flies* (after the William Golding novel), which was about young men and violence. A few years earlier, I'd read the American journalist Robert Kaplan's article *The Coming Anarchy*. For Kaplan, the conflicts that plagued the continent were understandable only in terms of African 'savagery', not questioning the cause. The article's aim was to influence the US State Department to pull back from Africa. I profoundly disagreed with Kaplan's analysis and knew that the generation he was damning was caught between warlords and would-be messiahs. I felt strongly then, and still do, that only an accident of birth prevented me from being one of the young men forced to fight.

Until this point I had been primarily an assignment photographer. This was one of the first stories that I desperately wanted to do because I felt it was important. I unsuccessfully pitched the

### 'Allegedly forced to commit an atrocity, he was haunted and being teased terribly by the other children'

story to various magazines, but scraped together some money from my savings, a small guarantee from *Time* and an assignment from an NGO [non-governmental organisation] that allowed me to work. By this stage, I had already spent a couple of months working with ex-combatants in Sierra Leone, where I was caught in a coup, and Liberia. After Uganda I went on to Rwanda and Angola.

The Acholi people in northern Uganda had been tormented by Joseph Kony and his Lord's Resistance Army (which are still active), and their children were captured and forced to commit atrocities. Rather than working in urban slums as I had until this point, I flew in with a missionary plane to a camp in the bush where an aid agency was housing

war orphans, many of whom were deeply traumatised.

### About the image

The image itself shows 16-year-old 'Edward' troubled and alone. Allegedly forced to commit an atrocity, he was haunted and being teased terribly by the other children. I shot it very quickly – just two frames with a Leica M6 on Kodak Tri-X. I had to force myself to make the picture. In a sense, it reminded me of the 1969 Don McCullin image of the albino boy, starving and rejected by his peers. The subtitle of the project was 'The Mental Landscape of War', and I think this image sums up the project well. Even after all these years I find it difficult to look at.

The work premiered at the Visa Pour l'Image festival in Perpignan, France, in 1998 – the same year that I shot it – and was published in various magazines around the world. The series won me my first Amnesty Award. I still regularly think of that afternoon, and wonder if I should have made the image.





# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Gareth Williams, Vale of Glamorgan



Gareth first picked up a camera when he was in his teens after saving up some money to afford a compact model. A few years later he worked in a lab developing and printing colour and black & white prints before finding work at Jessops. It was here that he bought his first 'real' camera – an Olympus OM10 with a 50mm f/1.8 lens. As he lives on the South Wales coast, Gareth has developed a passion for capturing the beautiful landscapes and seascapes around the area. To see more of his images, visit [www.facebook.com/cariadimages](http://www.facebook.com/cariadimages).

### Rhose Point

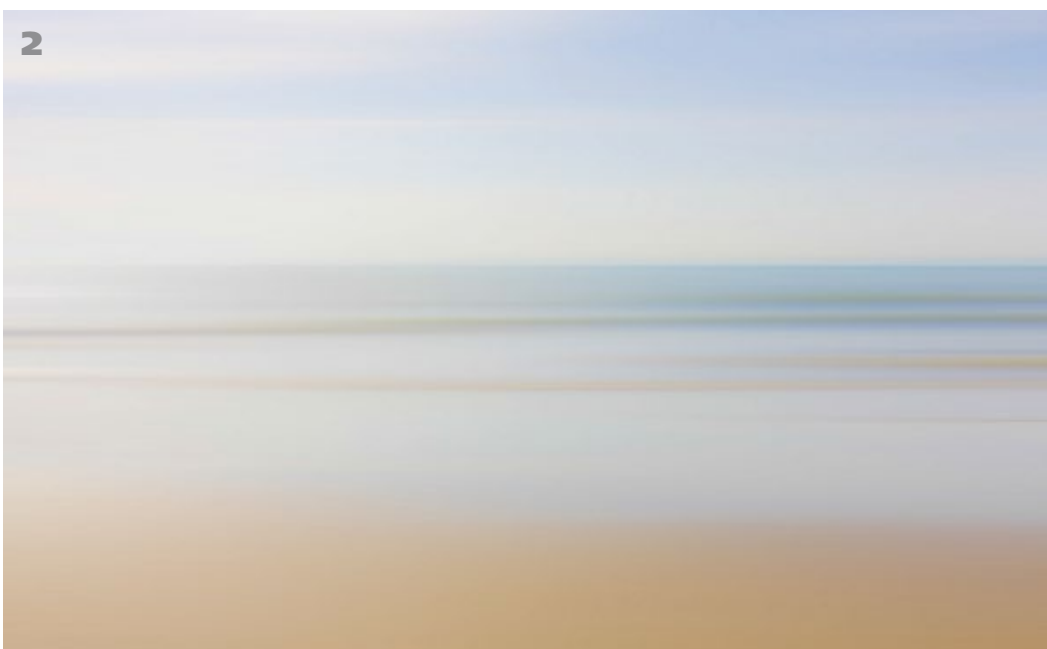
**1** Gareth wanted the rocks on the left and centre to make a triangle with the shore on the right of the image. This acts as a natural path for your eye to then travel the image  
Pentax K-5 II, 10-20mm, 6secs at f/11, ISO 100, Hitech 0.9 soft-edge ND grad, tripod, cable release

### Barry Island

**2** Gareth has gone for a more abstract approach in this image by experimenting with panning the camera and using a relatively slow shutter speed. This has made the colours the object rather than the forms  
Pentax K-5, 16-50mm, 1/250sec at f/10, ISO 100

### Ogmore

**3** While the rock is the main subject of the image, there is still plenty of room for the eye to wander around and appreciate the silky water and saturated sky above the sea  
Pentax K-3 II, 16-50mm, 1sec at f/11, ISO 100, ND filter, tripod, cable release



### Aberthaw

**4** Gareth has used the pool of water to break up the image so the sand is a zig-zagging leading line taking our eye into the distance  
Pentax K-3 II, 16-50mm, 1/6sec at f/11, ISO 200, Hitech 0.9 soft-edge ND grad, tripod, cable release







# Manfrotto The Reader Portfolio

winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



YOUR PICTURES IN PRINT

## Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



### Nash Point

**5** With this composition, Gareth wanted to break the golden rules of having your main feature on a third. While the horizon sits on the third, the rocks themselves are placed centrally  
Pentax K-5,  
16-50mm, 1.6sec at  
f/11, ISO 80, ND filter,  
tripod, cable release







## Steve Cheetham, Hull



Like many of us, Steve was given his first camera by a family member who was a keen photographer. He soon embraced the hobby and it then developed into a passion. In the years since his own children have grown up, Steve has begun taking photography seriously and

developing a strong portfolio of images. He works primarily in black & white and generally focuses on three main subjects: architecture, landscapes and coastal images. There are still plenty of areas around the UK that he wishes to photograph and is currently working towards his ARPS. See more at [www.stevecheetham.photography](http://www.stevecheetham.photography).

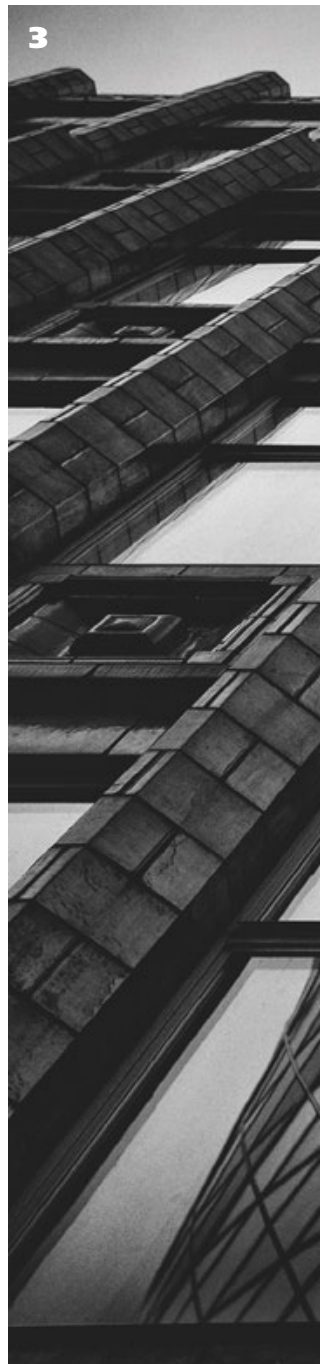
### Batman Calling

**1** This is the iconic PWC Building that is part of the More London development on the south bank of the Thames. It's a well-known location for photographers interested in architecture, and is often called the 'Batman Building' Canon EOS 6D, 16-35mm, 1/500sec at f/8, ISO 400



### Museum of Liverpool

**2** Old meets new in this clever image. The older buildings are reflected in the windows of the modernist architecture of the Museum of Liverpool Canon EOS 5DS R, 16-35mm, 20secs at f/8, ISO 200, tripod, 10-stop ND filter







## Gherkin Reflected

**3** On a similar theme to image number 2, we find London's 'Gherkin' rendered in nice detail within the reflections of a beautiful brick building  
Canon EOS 6D, 17-40mm, 1/250sec at f/8, ISO 800

## Vauxhall

**4** This area of development in Vauxhall, London, is often photographed, but here Steve has put his own aesthetic touch on it by converting the image to black & white  
Canon EOS 5DS R, 16-35mm, 180secs at f/11, ISO 100

## Lime Street EC3

**5** Here we find the Lloyd's Building in London. It's an image of contrasts with the conventionally designed buildings flanking the gorgeous details of the main subject  
Canon EOS 6D, 17-40mm, 1/500sec at f/11, ISO 800



# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

## How to lighten an image

CUBA has long been a favourite location for photographers and access has become easier for US citizens recently. For visitors, one of the most charming aspects of the country's life are the pre-1959 cars that have been skilfully maintained all these years. They'll

probably begin to disappear over the coming years as Cuba relaxes its rules on new car imports, so if you want to photograph them, get over there while you can. This photograph by Howard Mason captures Cuban street life, with a close-up view of a glorious old Pontiac.

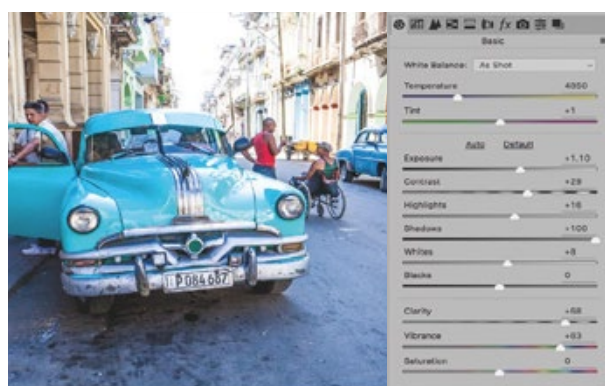
### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

AFTER

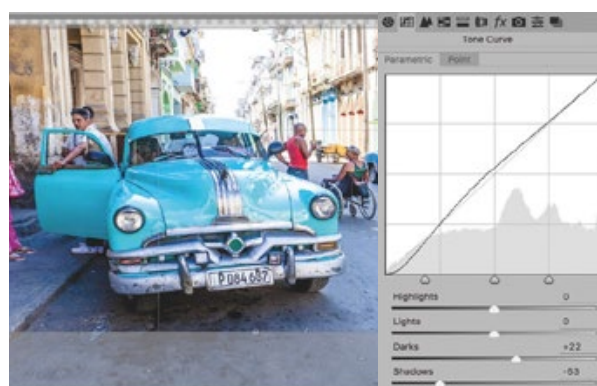


BEFORE



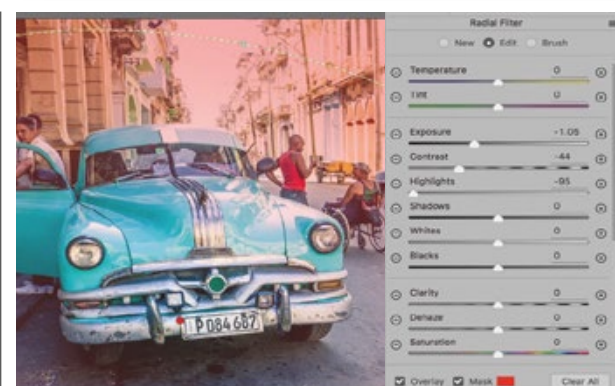
### 1 Lighten the Exposure

For the first step I lightened the photograph by setting the Exposure slider to +1.10. I then applied a +100 Shadows adjustment to lighten the shadows, and set Clarity to +68 to add sparkle to the car's bright-blue bodywork and Vibrance to +63 to boost the colour saturation.



### 2 Crop and add contrast

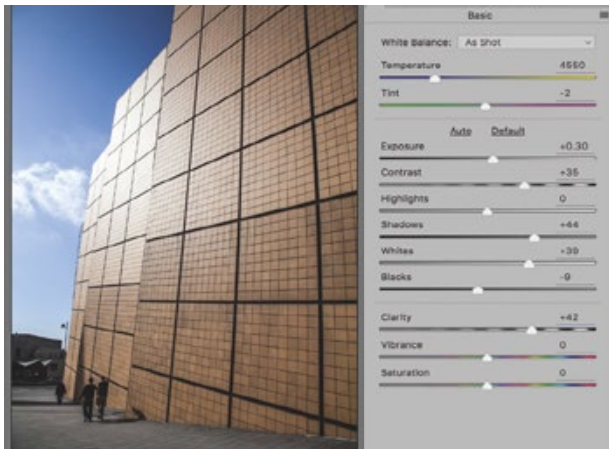
Here, I applied a Guided Upright correction to straighten the street buildings on the right only. In addition, I applied a cinematic crop, removing the empty space at the bottom of the picture. I then went to the Tone Curve panel to add a contrast kick to the shadows.



### 3 Add a colour Split Tone

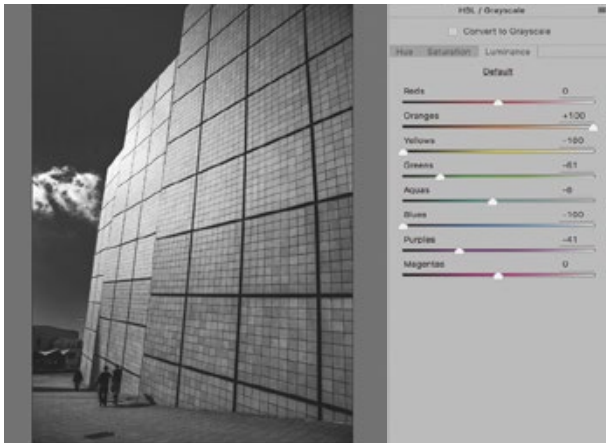
The exposure lightening adjustment in Step 1 caused the sky highlight detail to become blown out. Here, I applied a Radial filter that darkened the top and top-right section, applying negative Exposure, Contrast and Highlights. Finally, I added a Split Toning effect to colourise the image.





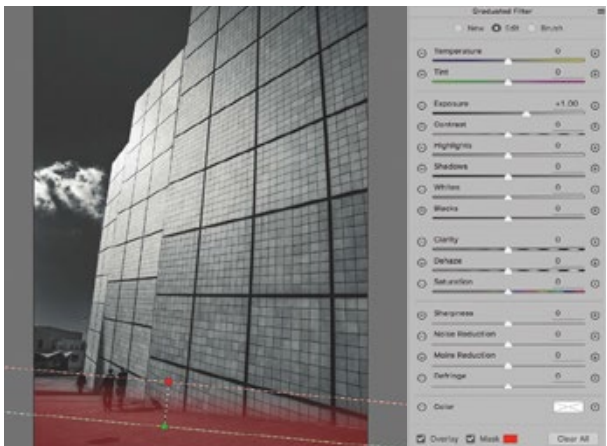
## 1 Apply Basic panel adjustments

The exposure in the original struck the right balance between exposing for the clouds and for the shadows. Here, I went to the Basic panel where I added more Contrast, lightened the shadows using the Shadows slider and added more Clarity to bring out greater definition in the tiles.



## 2 Convert to black & white

In this step I went to the HSL/Grayscale panel, where I set all the Saturation sliders to zero. I then switched to the Luminance tab, where I adjusted the individual colour sliders (as one would in Grayscale mode) to balance the tones for the sky and the tiles on the building.



## 3 Add localised adjustments

I adjusted the Saturation and Vibrance to fine-tune the black & white look. I then added a Radial Filter adjustment to lighten the building in the bottom left and added a Graduated Filter to the bottom of the image to lighten by around 1 stop. Finally, I added a Split Toning effect to the shadows and highlights.

AFTER



BEFORE



# How to darken the sky

THE BUILDING in this photograph by Peter Gilbert has an impressive tiled exterior that contrasts nicely with the blue sky. The people in the foreground provide a useful reference to its scale. In the black & white version I created,

I wanted to emphasise the tone contrast. I achieved this by using a colour desaturation technique, instead of a regular black & white conversion. I explain more about this technique in the box below.

# HSL black & white conversions



REGULAR black & white (grayscale) conversions are applied upstream of the Saturation, Vibrance and HSL colour sliders. This is a shame because the Saturation and Vibrance sliders can be used to produce more dramatic contrasty results.

To get around this, instead of simply converting to Grayscale, you can go to the HSL panel

and set all the Saturation sliders to zero. Next, adjust the HSL Luminance sliders, as you would when adjusting the Grayscale Mix sliders. You can also adjust the Vibrance and Saturation sliders in the Basic panel.

This method works well when you want a black sky. Here, it's best to apply a combination of a negative Vibrance with a positive Saturation slider setting.

**Martin Evening** is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)



# LOCATION GUIDE

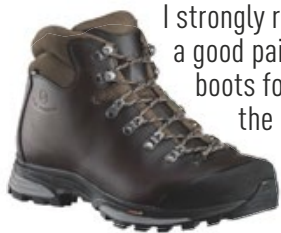
# Great Intake

Mark Littlejohn reveals the charms of Great Intake, set in the southern fells of the Lake District



## KIT LIST

### ▼ Boots



I strongly recommend a good pair of walking boots for exploring the Lakes.

They will provide support

and grip, and keep your feet warm and dry. I use Scarpa boots because they suit my feet perfectly and in any case, I am a fan of leather boots.

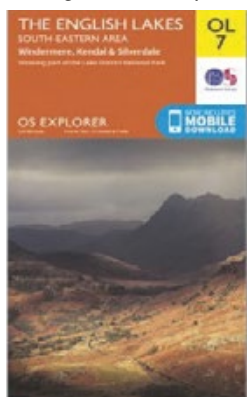


### Tripod

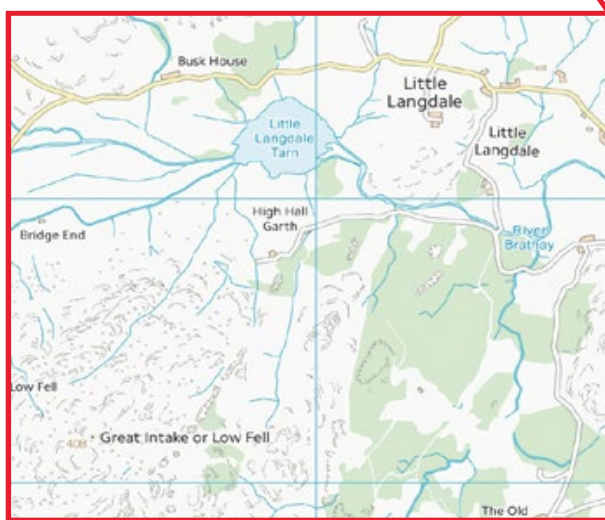
Early morning shooting means lower shutter speeds. A tripod is a necessity. When walking, I take a lightweight model that won't tire me out over longer distances.

### ▼ OS map

You may only be enjoying a short walk along a clearly defined path, but I would always recommend taking the OS map for the area.



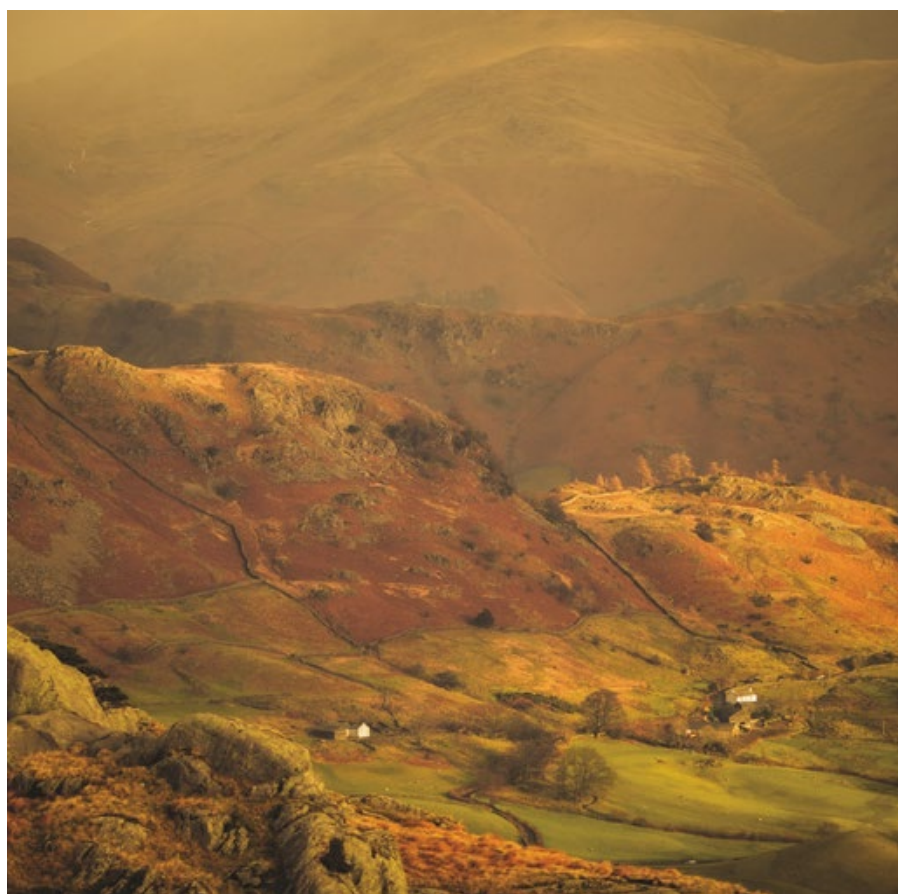
It might be that you will want to explore a bit farther afield. Don't be without a map when walking in this area.



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GREAT INTAKE is a comparatively small hill between Ambleside and Conistown, in the Lake District. It is probably best described as a subsidiary of Wetherlam, the most northerly of the Conistown Fells as it drops down towards Little Langdale. Access is fairly easy by car as far as Tilberthwaite. After that, it's a green lane that runs to Little Langdale. This is suitable only for properly adapted 4x4 vehicles, and there are various rules governing full vehicular access. There is ample parking short of Tilberthwaite Cottages. You will then be faced with a gentle walk of less than a mile to get to the recommended viewpoint.

Walk towards Tilberthwaite Farm and then take the left fork at the farmyard. Follow this track for about 700m before taking the left fork as you reach the high point of the path. You have about another 350m to go at this point. Once over a stile you will come out on the level, lower shoulder of Great Intake itself. There are splendid views taking in the Langdale Pikes and over Little Langdale Tarn, towards Fairfield and the other eastern fells. Directly behind you are the old quarries and mines, which are fascinating in their own right. Take care when exploring these, as wet slate is slippery.



**Above:** Looking down on Little Langdale from Great Intake just after dawn. The houses help to provide a sense of scale

**Right:** The Langdale Pikes are covered in a light dusting of snow and make for striking subject matter



## Mark Littlejohn

Mark Littlejohn is happiest wandering in the Eden Valley or around Ullswater in Cumbria, waiting to capture that next moment. Visit [www.markljphotography.co.uk](http://www.markljphotography.co.uk)





A cold January morning over Little Langdale Tarn

## Shooting advice

### Time to visit

My favourite time of year for this location is winter mornings. First, it is quieter (although it is never especially busy on Great Intake); second, the sun rises at the perfect angle to provide low light over Little Langdale; third, first light on the Pikes, when they are covered with fresh snow, is a lovely sight.

I tend not to use too wide an angle for these shots. There would be a temptation to cram too much into the frame, and lose focus. I usually go between 35mm and 135mm. That way you can be more specific with the way you arrange your composition.

Shooting at first light will usually dictate that a tripod is a necessity, but I have been able to avoid using filters because I'm facing away from the sun. Be aware, though, that if the upper slopes of your shot have fresh snow and the valleys are still clear, you will need to take care with your exposure. Behind you are a variety of quarries and mines, so if you are looking for items of interest you will have plenty to choose from.

### Food and lodging

In this part of the world you are close to both Conistone and Ambleside, offering a variety of places to stay and with prices to suit most pockets. The Langdale at Elterwater has some beautiful accommodation in lovely surroundings.

One of my favourite cafes is The Apple Pie in Ambleside. Its American breakfast is a lovely reward to yourself after a good early-morning wander. The Britannia Inn at Elterwater is nearby and is a favourite pub of mine. The food's good and the landlord keeps a very nice pint of Conistone Bluebird bitter.





# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Tenba DNA 10 Messenger Bag

£99 • www.tenba.com

**Richard Sibley** reviews a small, stylish messenger bag

### At a glance

- Designed for a mirrorless camera with two or three lenses, plus a tablet
- Choice of graphite, olive, cobalt and dark copper colours

IT'S NOT every day that I find myself Googling 'Military Grade Velcro', but the Tenba DNA 10 required just that. This small messenger-style bag is constructed from premium-quality materials, right down to the Velcro used for the bag's flap. In a quiet environment, such as a wedding, opening a Velcro-fastened bag can be painfully intrusive. However, the Tenba DNA range uses 'Quiet Closure' Velcro, which can be (almost) silently opened by pulling down at the same time as pulling apart. It takes a few attempts to master this, but it works brilliantly.

Making your valuable equipment even more secure are two Fidlocks – patented magnetic clips that snap into the right position, without you even having to look at what you are doing. To make life even harder for pickpockets, the Fidlocks are released by sliding sideways, rather than an up-down motion.

The camera compartment has Velcro dividers that split it into three sections. This allows you to fit a camera with lens attached, and two lenses or flashguns either side. Also inside the main compartment is a zipped pocket that's ideal for more valuable items, and smaller pockets for accessories.

### Verdict

Of all the small bags I have reviewed lately, the Tenba DNA 10 is my favourite. It's a great size for a CSC system, without having your camera and lenses roll around, and it fits an iPad or MacBook perfectly. Not only is it functional, but it is also pleasing to look at. The military-grade Velcro is merely a bonus.



### External pockets

As with most other bags, there are mesh pouches on either side for a water bottle, while a rear pocket is ideal for flat items or documents.



### Tablet pocket

A rear pouch is designed to hold a 10in tablet. However, I found it a perfect fit for my 12in MacBook, which is handy, as few bags fit this model so neatly.

### Rain cover

A pouched waterproof cover should keep your kit dry in a downpour.

**Amateur Photographer**  
Testbench  
**GOLD**  
★★★★★

### THE TENBA DNA MESSENGER RANGE



The DNA Messenger bag range comes in an array of sizes, with the number denoting the screen size that the tablet/laptop pouch is designed for. So there is a DNA 8, DNA 10, DNA 11, DNA 13 and DNA 15. They range in price from around £70 up to £120.



# ExpoDisc 2.0

● Around £40 ● [www.xpdistribution.com](http://www.xpdistribution.com)

Amateur  
Photographer  
Testbench  
Recommended  
★★★★



The ExpoDisc 2.0 white-balance-setting filter fits on to the front of your lens

WHITE balance settings may not be the most glamorous of topics, but they can be the key to making a successful image. Yes, you can always change the white balance of a raw file, but what if you shoot JPEG images? It's important to get it right in-camera, not least because using an accurate white balance can save a lot of time editing later.

For a quick and easy way to set a custom white balance, the ExpoDisc 2.0 is at hand. There aren't many huge differences between it and the previous version, but even if you are unfamiliar with the device it is very straightforward to use.

The ExpoDisc is a diffused filter that clips onto the end of a lens, and comes in 77mm or 82mm sizes. If your filter thread is smaller than either of these sizes, the filter can simply be held in place. Once positioned in front of the lens, you point your camera at the light source – the sun, for example, or a street lamp or LED light panel. By using your camera's custom white balance tool, you can measure the colour temperature of the light source, as it passes through the ExpoDisc. The in-camera custom white balance tool will create a completely neutral setting, eliminating any colour cast from your shots. Once you have set the white balance, simply take off the ExpoDisc and start shooting.

Of course, the downside is when the colour of the light source is part of the ambience of the scene – for example, warm artificial light. To help in these situations, the ExpoDisc 2.0 has a new feature: the ability to use one of two supplied warm-up filters. These slightly blue filter gels sit in front of the ExpoDisc, creating a cooler colour temperature. A camera's custom white balance tool will try to overcome this by increasing the warmth of the white balance.

Overall, this is a well-thought-through tool for those wanting a perfectly neutral white balance. It helped me get good-looking images from some cheap fluorescent lights with bulbs that had a horrible colour cast. The ExpoDisc 2.0 may not be cheap, but for accurate colour fidelity it is a great solution, and it may be of particular use for videographers. If you already own the original ExpoDisc, there is little point upgrading to the newer version.

**Richard Sibley**



The package includes clip-on gels and a protective silicone case

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# JANUARY

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## At a glance

£1,849 body only  
£2,399 with 12-40mm lens

- 20MP Four Thirds sensor
- Up to 60fps continuous shooting
- 5-axis in-body stabilisation
- 4K video recording
- Fully articulated touchscreen
- 2.36-million-dot EVF

# Olympus OM-D E-M1 Mark II

**Andy Westlake** puts Olympus's super-fast flagship mirrorless camera through its paces

## For and against

- +** Extraordinary in-body image stabilisation system allows handholding at unprecedented shutter speeds
- +** Class-leading continuous shooting performance
- +** Impressive continuous autofocus and tracking
- +** Superb build quality and handling
- Menus and configuration hugely over-complicated
- Image quality lags behind APS-C peers
- High price compared to its closest rivals

## Data file

|                     |   |
|---------------------|---|
| Sensor              | 20MP Four Thirds CMOS   |
| Output size         | 5184x3188   |
| Lens mount          | Micro Four Thirds   |
| Shutter speeds      | 60sec to 1/8,000sec (mechanical)<br>60sec to 1/32,000sec (electronic) |
| ISO sensitivity     | ISO 64-25,600 (extended)  |
| Exposure modes      | PASM, iAuto, Art, Movie   |
| Metering            | Pattern, centreweighted, spot, spot highlight, spot shadow            |
| Exposure comp       | +/-5EV in 1/3 EV steps  |
| Continuous shooting | 60fps (focus fixed); 18fps with AF (electronic shutter)               |
| Screen              | 3in 1.037M-dot, fully articulated                                     |
| Video               | Cinema 4K (4094 x 2160) 25fps   |
| Viewfinder          | 2.36M-dot, 0.74x magnification  |
| External mic        | 3.5mm stereo  |
| AF points           | 121-point   |
| Memory card         | 2x SD, SDHC, SDXC (1 UHS-II)  |
| Power               | BLH-1 Li-ion, 1720 mAh  |
| Battery life        | 440 shots   |
| Dimensions          | 134x91x67mm   |
| Weight              | 574g (inc battery and card)   |

At the Photokina trade show in September 2016, Olympus was one of several brands to announce it was developing a new flagship camera. Now the finished product has arrived, in the shape of the Olympus OM-D E-M1 Mark II. But while the new model looks much like its predecessor, in reality it's an entirely new camera, with some very impressive updates.

Probably the biggest headline-grabber is its startling continuous-shooting capability, of up to 60 frames per second at full resolution. This is backed up by an upgraded autofocus system, which uses on-chip phase detection to provide 121 focus points covering most of the image area. Other updates include a fully articulated, rather than tilt-only touchscreen, twin SD card slots, and a larger, quicker-charging battery. Along

with the tough, weather-sealed body, this all promises to make the E-M1 II an interesting choice for sports and action shooters.

However, these capabilities come at a high price: £1,849 body only, or £2,399 in a kit with the 12-40mm f/2.8 Pro lens. This is more than some hugely capable cameras such as the Fujifilm X-T2, Nikon D500 or Pentax K-1. So does the E-M1 II offer enough to justify its cost?

## Features

Olympus's new baby is based around a 20-million-pixel Four Thirds sensor that includes on-chip phase detection for fast autofocus. The firm says it's not directly related to the 20MP sensor that's used in the Pen-F, offering much faster readout speeds, lower power consumption, lower noise and higher dynamic



Olympus's 50MP high-resolution composite mode delivers stunning levels of detail, but requires use of a tripod  
1/1000sec at f/4.5, ISO 200,  
12-100mm f/4 IS Pro



range. It's coupled with a TruePic VIII processor that has dual quad cores, one of which is dedicated purely to autofocus.

Sensitivity settings run from ISO 200–25,600 as standard, with a pulled ISO 64 also available that gives lower noise at the risk of clipped highlight detail. The auto ISO program has been improved, allowing exposure compensation to be applied when shooting in manual-exposure mode, and a user-specified minimum shutter speed to be used in P and A modes. Unfortunately, though, it's not possible to tie the minimum shutter speed to the focal length of the lens in use.

The twin SD card slots count as a welcome upgrade, with the upper one being compatible with the faster UHS-II standard. They can be used in pretty much any way you like: you can record files

to both cards simultaneously as a backup, switch to the second when the first is full, or record any combination of raw and different-sized JPEGs to either card. So you could record raw files and small JPEGs on one, and large JPEGs on the other, for example.

Undoubtedly, the E-M1 II's single most eye-catching specification, however, is its continuous shooting speed of 60 frames per second at full resolution, with a buffer of 50-odd frames in either raw or JPEG before it starts to slow down. Using a UHS-II card doesn't get you any more frames, but it does mean a burst will be written to the card much quicker: around 36 seconds vs 95 seconds for a full burst of raw + JPEG files.

At full speed, focus is fixed, but if you want the 121-point AF system to continue tracking the subject

between frames, the E-M1 II is still capable of shooting at up to 18 frames per second. In addition, a new Pro Capture mode can buffer up to 14 frames while the shutter button is half pressed, then record them when it's fully pressed. The idea here is that you can capture action that happened fractionally before you could react to what you've seen in the viewfinder.

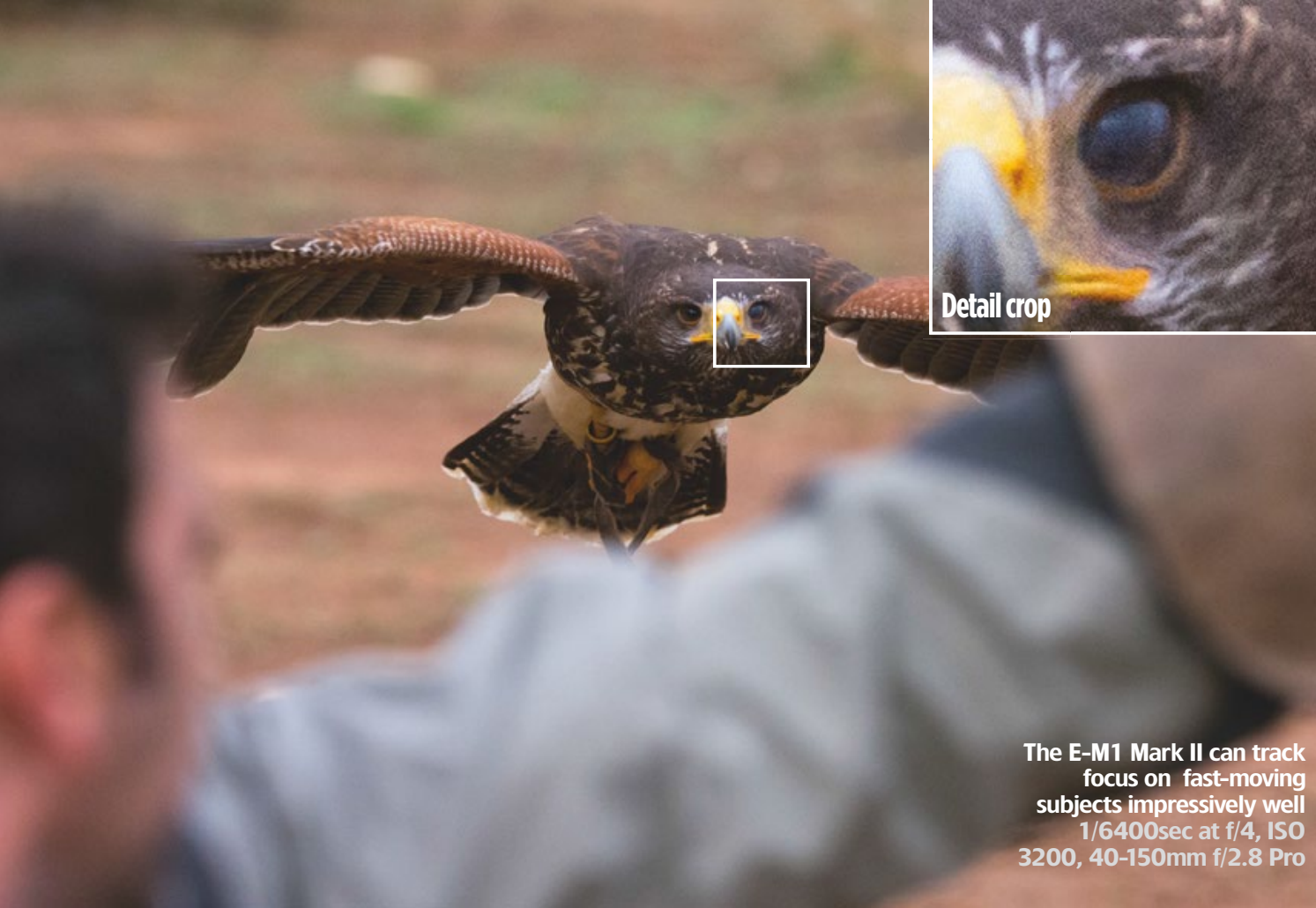
These capabilities are all achieved using an electronic shutter, but this will bring a risk of image distortion due to rolling shutter effects. However, using its mechanical shutter, the E-M1 II will still shoot at 15fps with focus fixed, or 10fps with focus tracking, which is faster than most other cameras. The mechanical shutter operates with a wonderfully quiet snick that is barely audible to anyone except the photographer. Its speed range covers 60

seconds to 1/8000sec, and the top speed extends to 1/32,000sec in electronic mode.

Olympus says the new BLH-1 battery (7.4V 1720mAh) lasts nearly 40% longer than the E-M1's, providing 440 shots per charge according to CIPA tests. However, you will likely get a lot more shots out of it when shooting bursts. One very welcome update is an onscreen display of the percentage charge remaining. An empty battery should charge in a couple of hours using the supplied charger – twice as fast as the E-M1's – however, it can't be topped up in-camera using USB.

On the E-M1 II's side are HDMI, USB, microphone and headphone sockets. Plugging in a microphone prevents the screen from rotating freely, but it can still be placed in a perfectly sensible position for video shooting. However, if





Detail crop

The E-M1 Mark II can track focus on fast-moving subjects impressively well  
1/6400sec at f/4, ISO 3200, 40-150mm f/2.8 Pro

## 5-axis In-body IS

OLYMPUS'S 5-axis in-body image stabilisation was already class leading, but it has been refined further to give a claimed 5.5 stops of benefit when using unstabilised lenses – the majority of Olympus's range. Mount one of its recent optically stabilised lenses, such as the new M.Zuiko Digital ED 12-100mm f/4 IS PRO, and a Sync IS system comes into play, employing both in-body and in-lens systems together to give an extraordinary 6.5 stops of stabilisation.

It's difficult to overstate just how good the image stabilisation really is. The E-M1 II routinely enabled me to shoot at shutter speeds slower than any other camera, even using unstabilised

lenses. At wideangle, it's completely feasible to use speeds of a second or so. Just as impressively, I was also able to shoot at speeds around 1/15sec with the 40-150mm f/2.8 at its telephoto end. Switch to the new 12-100mm f/4 IS and things get into completely unprecedented territory: up to 2 seconds at wideangle, and 1/6sec at telephoto; other systems would usually manage around 1/2sec and 1/30sec respectively. These aren't occasional one-offs, either; the E-M1 II delivers time after time. Not every picture will be pixel sharp, but shoot a few replicates and one will. This opens up new options for using slow shutter speeds creatively.



This was shot handheld at 1 second, using the new 12-100mm f/4 IS Pro

➤ you want to use headphones to monitor audio, then this severely limits how you can position the screen.

The adoption of high-speed USB-C means that the proprietary USB connector Olympus has used on practically all of its previous cameras has disappeared. This was also used for the electronic cable release, and the E-M1 II is therefore equipped with a 2.5mm socket instead. I've found this to be fully compatible with Pentax and Canon E3-type remotes or third-party alternatives, so there's no shortage of options available.

A spin through the menus shows that Olympus has crammed in almost every imaginable feature. Extensive bracketing options, high-dynamic-range shooting, multiple exposures, keystone compensation (now in both horizontal and vertical dimensions at the same time), high-resolution-composite mode, remote off-camera flash using the included FL-LM3 as controller, and Olympus's unique long-exposure Live Bulb, Live Time and Live Composite modes are all on board. Not to mention in-camera raw conversion and built-in Wi-Fi for connecting to a smartphone.

### Build and handling

One thing that hasn't changed is the E-M1 II's build quality; its rugged magnesium-alloy body is dust, splash and freeze proof. The sculpted handgrip is both taller and deeper than the E-M1's, which means that it's one of the largest we've seen on a CSC. This

makes the camera easy to hold with larger lenses such as the 40-150mm f/2.8 Pro.

One common criticism of mirrorless cameras is a lack of external controls, but that can't be levelled here. Despite the camera's relatively small size, it's covered in buttons and dials that offer direct access to almost every major function. The control layout is near identical to the E-M1's, with twin top-plate control dials and buttons providing direct access to all major settings. Indeed, the only real change is that the AE-L/AF-L button is now positioned closer to your thumb, making it easier to press. The flipside of this is that the switch around it, which by default sets the dials to change white balance and ISO, is a little less easy to use.

The lockable mode dial gains three custom positions that replace Olympus's old MySet settings memories. This may concern some users, as selecting one of the C1, C2 or C3 settings on the dial ties you in to a specific exposure mode, whereas MySets were independent of mode. However, it's still possible to go into the menu and recall all of the other settings from one of these memories in essentially the same way as before.

This being Olympus, the E-M1 II is almost infinitely customisable, so you can redefine exactly what each dial controls in each exposure mode, and reconfigure almost all of the buttons. So even if you're not a fan of its set-up out of the box, chances are you'll be able to change it your liking. For example, you could redefine a function key to access ISO and white balance, then use the switch on the back to change focus mode, or even to turn the camera on and off. Personally, though, I find the E-M1 II works well in its standard set-up and doesn't need much tweaking at all.

### Viewfinder and screen

On paper, the E-M1 II uses much the same viewfinder and screen as last year's OM-D E-M5 II, a 2.36-million-dot EVF with 0.74x equivalent magnification and a 1.037-million-dot fully articulated touchscreen. The live view feed operates at 120fps with a 6ms lag time, which may not quite be the light speed of an optical finder, but is as near as makes no practical difference. As with other recent Olympus cameras, you can have





**Olympus's signature colour rendition is attractively warm and saturated**  
1/640sec at f/2.8, ISO 200, 40-150mm f/4 IS Pro

the EVF preview all of your exposure and image processing settings, including colour mode and white balance. Or, if you prefer, you can engage 'Simulated Optical Viewfinder' mode that switches all this off, and does a decent job of mimicking a traditional SLR viewfinder.

The fully articulated screen is excellent, and brings greater shooting flexibility than the E-M1's tilt-only screen, particularly when shooting in portrait format. The main disadvantage is that it's slower to use, and might also cause problems for photographers who like to keep L-brackets on the camera for tripod work.

### Autofocus

Olympus's brand new 121-point hybrid AF system covers almost the entire area of the frame, with just the edges left untouched. You can choose between using a single focus point, groups of five or nine points, or letting the camera select its own focus area. Olympus's usual face-detection modes are available, too, including the ability to focus specifically on your subject's eyes. The focus area can be set using either the D-pad on the rear, or with the touchscreen, even when using the viewfinder. Impressively, the E-M1 II seemed able to ignore contact between my nose and the screen, which on most cameras would reset the focus point.

In extensive testing with the 40-150mm f/2.8 Pro lens, I've been impressed by the E-M1 II's continuous-focusing capability. It has no problem at all holding focus on subjects moving either towards or away from the camera across long bursts of 40-odd frames,

using either the electronic or mechanical shutter. Not every frame will necessarily be in pixel-perfect focus, but most would be usable if necessary. However, the camera will rapidly lose focus if the lens is zoomed during continuous shooting.

Tracking of subjects as they move around the frame works pretty well, especially with a relatively large and easily recognisable subject. It will, however, rapidly get confused when faced with small, erratically moving subjects against a complex background, such as with birds in flight. Hidden away in the menu is a 'C-AF lock' option with five settings from tight to loose, and setting this to tight can help in such situations. But its behaviour is rather ill explained and I can't help but feel the camera would be better served by use-case options, as used by Canon and Fujifilm.

### High-res composite

Like other recent Olympus cameras, the E-M1 II comes with a multi-shot high-resolution composite mode. This takes eight exposures, using the in-body stabilisation system to move the sensor fractionally between each to build up a more detailed view of the scene, including full colour sampling at each pixel location. As before, the camera has to be locked on a tripod for this to work.

The process takes a second or so to shoot, then about 12 more to generate the composite output. JPEG files can be output at either 25MP or 50MP resolution, while raw files take up around 64MB (a conventional 20MP single-shot raw is also recorded with an ORI extension). New on this



## Focal points

Olympus has squeezed an impressive feature set into the E-M1 Mark II's small, rugged body

### PC Sync

A screw cover on the front conceals a PC sync connector for using studio flash.

### Battery

The new BLH-1 battery promises 440 shots per charge, and should charge from empty in two hours.

### Flash hotshoe

With no built-in flash, the E-M1 II relies on hotshoe-mounted units, with the tiny bounce and swivel FL-LM3 unit supplied in the box.

### Remote release

Olympus's usual USB connector has disappeared and the E-M1 II now sports a 2.5mm socket that works with Canon and Pentax-compatible electronic releases.



### Connectors

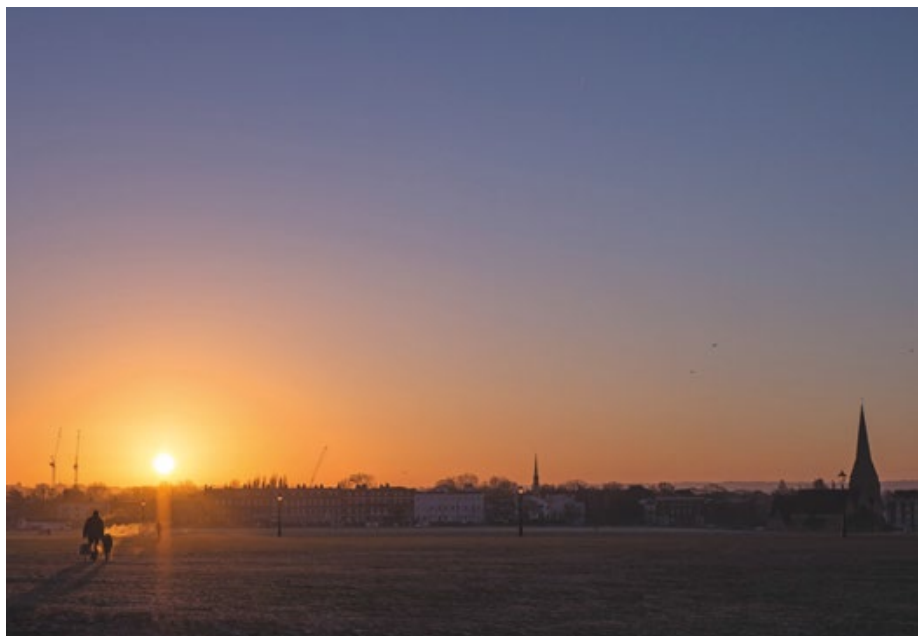
On the side are USB C, Micro HDMI, microphone and headphone sockets. The latter in particular hinders free movement of the screen.



### Tripod socket

This is placed in line with the lens axis but well towards the front of the body, to make space for the in-body IS unit.





Here the E-M1 Mark II did a great job with metering into the rising sun 1/2500sec at f/5.6, ISO 400, 12-100mm f/4 IS Pro

model is the ability to compensate for subjects that move between exposures, which previously gave unsightly ghosting artefacts; now they're rendered with a more natural-looking blur.

When the stars align, with a sharp lens and nothing to move the camera or subject, high-res composite gives stunning levels of detail, easily sufficient to print up to A2 in size (16x24in). But if you're only making A3 prints, the benefits are less clear-cut. But even the 25MP composite JPEGs can show more fine detail, and distinctly less colour moiré than the standard 20MP output.

## Performance

In real-world use, the E-M1 II is very impressive. It's extremely fast in every aspect of its operation, and rarely leaves you waiting. The only exception is that you can't enter playback while it's writing a burst of images to the card.

Image quality is very good indeed, particularly when paired with Olympus's high-end Pro zooms. It may not match its larger-sensored peers in absolute terms, but the 20MP sensor easily provides sufficient detail for A3 prints. You'll inevitably see a bit more noise at any given ISO compared to APS-C cameras, but image files are eminently usable up to ISO 3200 at least. Remember that when you don't need high shutter speeds, that remarkable image stabilisation lets you keep ISOs lower for longer.

Auto white balance is usually very well judged and the camera's metering gets things right far more often than not; the accurate EVF and LCD also makes it easy to spot those occasions when you do

need to override it. As usual, JPEG shooters will be delighted by Olympus's signature colour rendition – warm and saturated, without being overblown. But equally they might find the default noise reduction a little too aggressive, and prefer to turn down the Noise Filter setting to Low, or even Off. Raw shooters will find it that it's possible to bring up a decent amount of additional shadow detail at low ISOs, and of course will have more control over noise reduction at high ISO.

## Video

Olympus has joined the ranks of manufacturers offering 4K video, with 4096x2160 Cinema 4K at 24fps and an impressively high bit-rate of 237Mbps. There's also a large array of Full HD options up to 60p and 52Mbps and 4K video is recorded with a crop of around 1.3x, whereas Full HD uses the full width of the sensor.

Set the mode dial to video and the camera will display a 16:9 preview and video-specific information display. You can use the touchscreen to change settings during recording, which avoids spoiling your soundtrack with the clicking of control dials. Clean footage can be output to an external recorder over HDMI.

The E-M1 II's 4K footage is excellent, and a huge advance over Olympus's previous models. It's highly detailed, with attractive colours, and the image-stabilisation system does a remarkable job of smoothing out handheld pans. Indeed, its Steadicam-like qualities should make the E-M1 II especially interesting for filmmakers who like to work handheld.

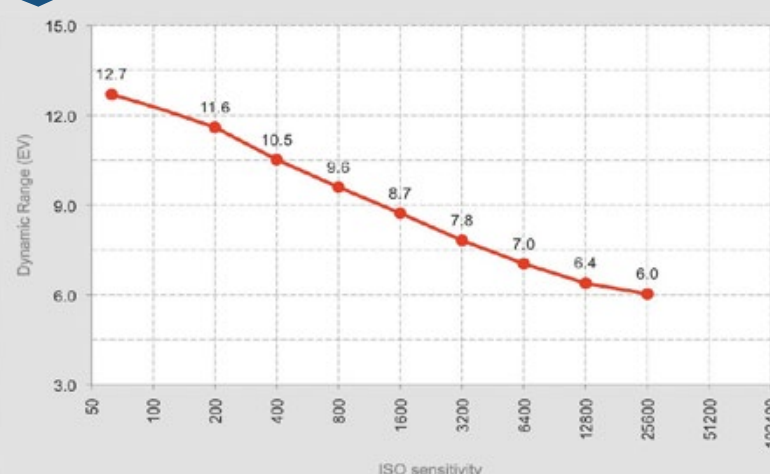


# Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

WHEN ASSESSING the E-M1 II's image quality, it's clear that it can't match the best APS-C cameras (and in particular the Nikon D500) when compared at the same sensitivity setting. At any given ISO, noise is inevitably higher as a consequence of its smaller sensor. However, judged on its own merits, it's absolutely no slouch: the sensor delivers highly detailed results at low ISOs, and still gives very usable image files up to ISO 3,200. So while it may not be the best for its price, it's still very good indeed.

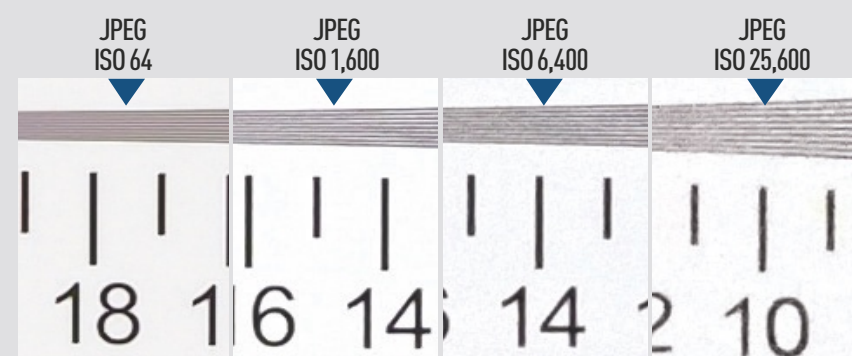
## Dynamic range



With its brand-new 20MP Four Thirds sensor, the E-M1 Mark II scores quite creditably in our Applied Imaging tests. A high of 12.7EV measured at its ISO 64-equivalent Low setting indicates plenty of scope for teasing out extra shadow detail from raw files. Raising the sensitivity setting shows a progressive decrease in dynamic range, with the sensor delivering good results up to about ISO 3,200. Beyond this lower numbers reflect increasing levels of noise, especially in the darker areas of images. Values below 7EV at the top two ISO settings indicate significant levels of shadow noise.

## Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



At ISO 64, the E-M1 Mark II's 20MP sensor provides a resolution of around 3,500 lines per picture height, which is a very respectable result, and slightly ahead of that we obtained from the PEN-F using the same lens (the excellent Olympus 60mm f/2.8 macro). This number drops gradually as the ISO sensitivity is raised and noise has an increasing impact on the image. By ISO 1,600, it's down to around 3,000 l/ph, and at ISO 6,400 it drops to 2,800 l/ph. But it plummets dramatically at the top two settings, and at ISO 25,600 registers no more than 2,000 l/ph.



## Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 64



JPEG ISO 800



JPEG ISO 3,200



JPEG ISO 6,400



JPEG ISO 12,800



JPEG ISO 25,600



At low ISOs, the E-M1 II provides very good image quality, with low noise and a good level of fine detail. The extended ISO 64 setting gives the cleanest images with minimal noise, but highlights clip to pure white sooner. Fine detail is maintained very well up to ISO 400, but beyond this noise (and noise reduction) starts to degrade fine detail. At ISOs 1,600 and 3,200, image quality is still very respectable, and while fine low-contrast detail has mostly disappeared, this will only be evident in large prints. But there's a more marked drop in quality at ISO 6,400, with shadow areas becoming muddy and colours starting to desaturate. The two highest sensitivity settings of ISO 12,800 and ISO 25,600 give poor results, and if you shoot a lot in very low light then buying a larger-sensor camera would make more sense.

## The competition



### Nikon D500

**Price** £1,729 body only  
**Sensor** 20.9MP DX CMOS  
**ISO** 50-1/640,000 (extended)  
**Continuous shooting** 10 fps  
**Reviewed** 25 June 2016

★★★★★



### Sony Alpha 6500

**Price** £1,499 body only  
**Sensor** 24MP APS-C CMOS  
**ISO** 100-51,200  
**Continuous shooting** 11 fps  
**Reviewed** Not yet reviewed



### Fujifilm X-T2

**Price** £1,399 body only  
**Sensor** 24.3MP APS-C CMOS  
**ISO** 100-51,200 (extended)  
**Continuous shooting** 14fps  
**Reviewed** 1 October 2016

★★★★★

Read the full tests of these cameras at [www.amateurphotographer.co.uk/reviews](http://www.amateurphotographer.co.uk/reviews)

## Verdict

IT'S UNARGUABLE that the E-M1 Mark II is the best camera Olympus has ever made; indeed, it gives the impression of being the best camera the firm could possibly make given current technology. Impeccably built, with a control layout that makes it a pleasure to use, its continuous shooting and autofocus abilities are extraordinary, and its image stabilisation so effective that at times it feels more akin to witchcraft than mere technology. This also makes it a great choice for handheld video shooting, with superb Cinema 4K output. My biggest criticism, as usual, is with Olympus's incomprehensible menus, but mercifully you don't need to use them much.

The problem facing Olympus, however, is whether this all gives a sufficiently coherent narrative for photographers to swallow the £1,849 body-only price. While the E-M1 II has very considerable strengths, will they be sufficient to persuade users to accept the Four Thirds sensor, with its inevitable compromises in image quality? It's clear that it can't match its APS-C peers when compared ISO for ISO, and this could be a stumbling block for some buyers. After all, if you're shooting fast action, then you'll often need to use higher ISOs to get shutter speeds up. However, it's important to understand that the E-M1 II is still fully capable of producing files that print beautifully up to A3 in size, even at ISO 3200. At a time when



many are happy with 1-in sensor compacts, this may well be good enough. Some of the camera's greatest strengths, in particular its IS system, are also a direct advantage of its smaller sensor.

The E-M1 II isn't the only recent camera to look expensive; the huge drop in value of the pound against the yen in 2016 has seen to that. But as a result, the E-M1 II finds itself in the uncomfortable position of costing more than some very capable competitors, such as the Nikon D500, Pentax K-1 or Fujifilm X-T2. But make no mistake, the E-M1 II is a very fine camera too, and doesn't feel out of place in such exalted company. Anyone looking for a fast, rugged yet lightweight camera, particularly for sports or action, should add it to their shortlist.

**Amateur Photographer**  
**Testbench**  
**GOLD**  
 ★★★★★

|                             |             |
|-----------------------------|-------------|
| <b>FEATURES</b>             | <b>9/10</b> |
| <b>BUILD &amp; HANDLING</b> | <b>9/10</b> |
| <b>METERING</b>             | <b>8/10</b> |
| <b>AUTOFOCUS</b>            | <b>9/10</b> |
| <b>AWB &amp; COLOUR</b>     | <b>9/10</b> |
| <b>DYNAMIC RANGE</b>        | <b>8/10</b> |
| <b>IMAGE QUALITY</b>        | <b>8/10</b> |
| <b>VIEWFINDER/LCD</b>       | <b>9/10</b> |





With its classic design, the Memento Smart Frame comes in two sizes and is designed to hang on a wall

### At a glance

- High-resolution digital picture frame
- Choice of two sizes: 25in or 35in
- Available in black, dark brown, walnut, silver and auburn

# Memento Smart Frame 35

• \$599 (25in), \$899 (35in) excluding shipping and taxes • [www.mementosmartframe.com](http://www.mementosmartframe.com)

**Lars Rehm** tests a high-resolution digital picture frame that is an alternative to photographic prints

**D**igital picture frames were all the rage around 2006. However, unlike many other new technologies that were released around the same time, for some reason digital frames were never developed further. Instead of becoming an object of desire for gadget enthusiasts, they ended up in bargain basements and mail-order catalogues – the kind of item you would give to an elderly relative so they could view digital family photos without using a smart device or printing.

Now, ten years later, Canadian company Memento is aiming to breathe new life into the digital picture frame concept with the

Memento Smart Frame. The Memento is best described as a digital picture frame on steroids, bigger and better than its ancestors in every respect, and with smart controls. I've had the chance to use the Memento for a few weeks and here are my impressions.

### Specifications

When the Memento Smart Frame arrived on my doorstep, I was surprised by the size and weight of the box. Getting it into the lift and up into my flat required quite some effort. The frame comes in a choice of two display sizes, 25in or 35in, but the photo mount and wooden frame add quite a bit to

the overall dimensions. The larger version I was sent for testing measures 39x29in (99x73cm) and weighs 27lb (around 13kg).

Dimensions aside, the two versions have identical specifications. The LCD-TFT display comes with a 4K resolution that has been cropped for the 3:2 aspect ratio, resulting in 3240x2160 pixels. The multi-domain Vertical Alignment (MVA) display technology has longer response times, but offers very good viewing angles, making it ideal for static display of images. The aspect ratio is the same as on most DSLRs and mirrorless compact system cameras, but images with other ratios are

automatically cropped to fit the display. The screen's projected lifetime is claimed to be more than 50,000 hours, or between 8 and 10 years of use.

The frame comes with 16GB of internal memory that can store up to 3,000 image files. Image upload and the frame functions are controlled via a Wi-Fi connection from iOS or Android mobile devices, Windows PCs or Apple Mac computers. The Memento feels very solid and the wooden frame around the digital display gives it the look and feel of a premium product. Buyers can also choose from five colours (see above).

### Set-up

The Memento runs a customised version of Google's Android OS, and setting it up is very straightforward. If your DIY skills are as limited as mine, you might find mounting the wall bracket the most difficult part of the process. If you don't want to use the supplied standard power cable, there is an optional flat version that can be cut to length and painted over for discreet installation.

Once the frame has been



# ‘The Memento’s display offers an excellent viewing experience that is quite different to your TV’

mounted on the wall and powered up, it is time to install the Memento app on your mobile device or computer. For the initial set-up the frame creates a Wi-Fi hotspot, to which you have to connect your device. In the app, you can then give the frame a name (which is useful if you are using more than one), select your time zone and location, and enter the parameters of your home Wi-Fi. The frame then connects to the latter and is ready to use.

## Control and operation

After the initial set-up, the same app is used to control all functions. Image-display options are very simple. You can upload images from your devices and sort them into playlists, set an image cycle time and activate shuffle play. This is as easy as it sounds and how long the process takes largely depends on the number and size of the images you are uploading and the speed of your Wi-Fi connection.

In the settings you’ll find options such as a power-saving mode, which switches the display off but still lets you control things via the app. You can also define an ‘away’ schedule, so the display switches off automatically when you’re out of the house.

One thing the Memento is unfortunately not very good at is displaying landscape and portrait-orientation images at the same time. If the frame is set to landscape, you can display portrait images, but rather than rendering the borders white to match the photo mount, they are filled with an unattractive blur, in the same

way as vertical video is displayed on some smartphones. This is most likely due to the frame’s Android OS and in practical terms means that landscape and portrait images should not be mixed. Unfortunately, changing the orientation also means rebooting the frame and deleting all images so it’s best to pick an orientation and stick to it.

## The viewing experience

The Memento’s display offers an excellent viewing experience that is quite different to your TV or computer screen. The MVA technology allows for very wide viewing angles and the matte finish minimises reflections to a level that’s not too dissimilar to a print. With high-resolution images, the rendition of detail is very good. You have to get extremely close to see individual pixels.

A light sensor means that the display’s backlighting is dynamically adjusted to match ambient light levels. It switches off completely if light levels fall below a certain threshold that can be set manually. As a result, the image retains a print-like look, even in dim conditions. There is no proper calibration feature, but the frame comes pre-calibrated, and brightness, colour temperature, contrast, exposure and saturation can be fine-tuned via the app if you are not content with the default settings. Out of the box, the Memento’s colour rendition is very natural, though, and overall the display probably comes as close to a high-quality print as it is possible with current technology.



An optional flat cable allows for tidy installation

# Our verdict

THE Memento Smart Frame is no doubt a bit of a niche product and at approximately £720 for the 35in version and £480 for the smaller 25in variant (before even adding shipping and taxes) it’s not cheap, either. However, neither are large-scale high-quality prints. So, if you like changing the photographs on display at your home or office on a regular basis, the Memento might be a sound investment.

I wasn’t too impressed by the handling of different aspect ratios, and the lack of a proper calibration feature means the Memento is probably not suitable for colour-critical applications. However, it’s easy to set up and control, looks and feels like a real premium product, and the quality of the display and the way the backlighting is adjusted are excellent, making the frame an easy recommendation to any tech-minded photographer who has a blank wall to hang it on.

## Data file

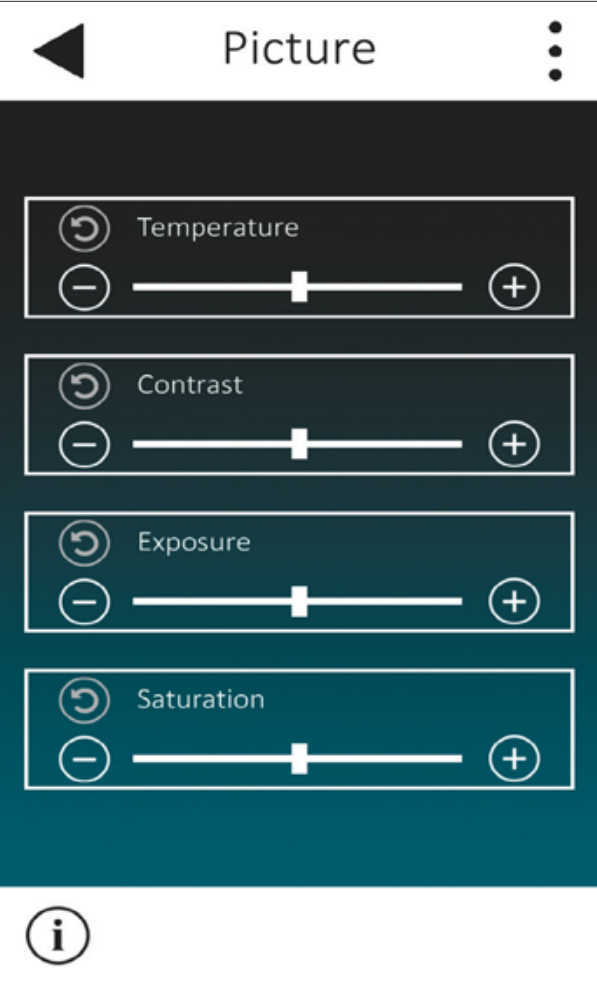
- Dimensions** 98.7x73x5cm
- Weight** 13kg
- Picture size** 73.8x48cm
- Resolution** 3249x2160
- Aspect ratio** 3:2
- Storage capacity** 3,000 pictures
- Wi-Fi** 802.11b/g/n
- Voltage** 100-240V, 50/60Hz
- Average power consumption** 23 watts
- Compatibility** iOS 8.0 and later; Android 4.4 and later; Mac OS X; Windows 7 or later

Amateur Photographer

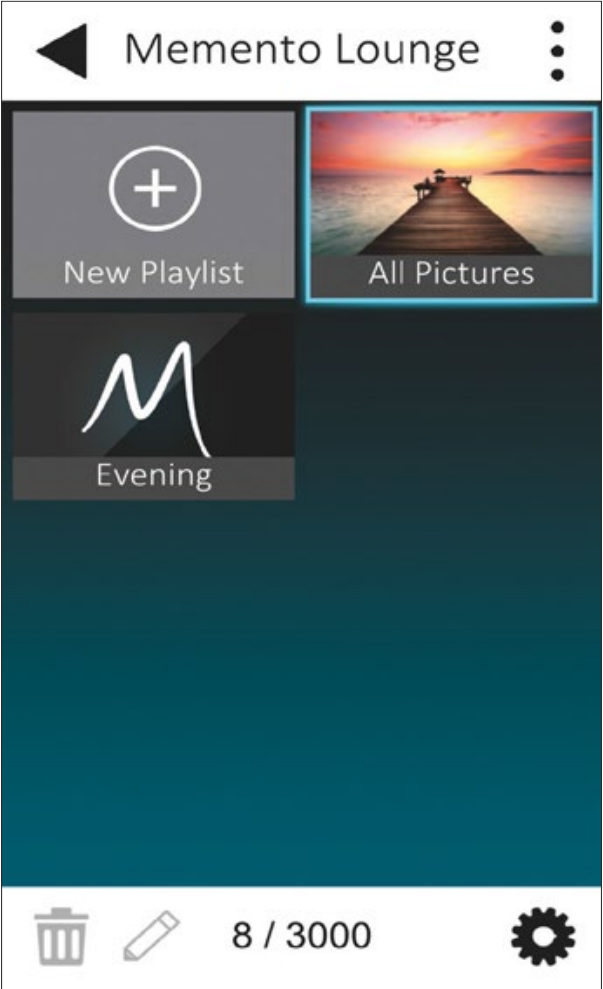
Testbench

Recommended

★★★★★



The free Memento app allows control of the screen’s colour temperature and other settings



It’s possible to upload thousands of images to the frame and create multiple slideshows



ROUND THREE  
NOW OPEN!



# AFOY

## Amateur Filmmaker of the Year competition

MORE THAN  
£13,000  
IN PRIZES  
TO BE WON!

Your chance to enter the UK's best competition for budding amateur filmmakers

ROUND Three of our Amateur Filmmaker of the Year (AFOY) competition for 2017 is now open. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth more than £13,000 in total.

The competition is split into three rounds, each with its own

theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit [www.thevideomode.com](http://www.thevideomode.com) to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round Three (People) is open now and when entering, make sure you fulfil the brief.

### Round Three: People

You could shoot a documentary about a person and their life, or you could turn it into a spoof. It could be an interview with someone telling their story, interspersed with images and video clips, or you might like to view people in general by looking at different characters, ages and races.

**Rounds and dates** Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit [www.thevideomode.com](http://www.thevideomode.com). Don't forget you will also be judged on creativity and technical excellence.

| Theme                  | Opens  | Closes |
|------------------------|--------|--------|
| Round One: Travel      | 1 Sept | 31 Oct |
| Round Two: Environment | 1 Nov  | 31 Dec |
| Round Three: People    | 1 Jan  | 28 Feb |

The overall winner will be announced in March 2017

**Prizes** Enter to win your share of prizes worth more than £13,000!

**Round One Winner**  
Canon XC10+  
Directional Mic DM-E1  
Worth £2,000  
**Runner-Up**  
Canon LEGRIA Mini X  
Worth £300

**Round Two Winner**  
Canon EOS 7D Mark II, EF 24-105mm  
f/4L IS USM, EF 50mm f/1.8 STM and  
EF-S 10-18mm f/4.5-5.6 IS STM  
Worth £2,475  
**Runner-Up** Canon Directional Mic  
DM-E1 Worth £274.99

**Round Three Winner**  
Canon EOS 5D Mark III and EF  
24-105mm f/4L IS USM  
Worth £3,199  
**Runner-Up**  
Canon Directional Mic DM-E1  
Worth £274.99

**Overall prize** Canon EOS C100 Mark II and 24-105mm Worth £4,625

Visit [www.thevideomode.com/afoypeople](http://www.thevideomode.com/afoypeople)  
to send us a link to your short film and to view the full terms and conditions

# THE VIDEO MODE

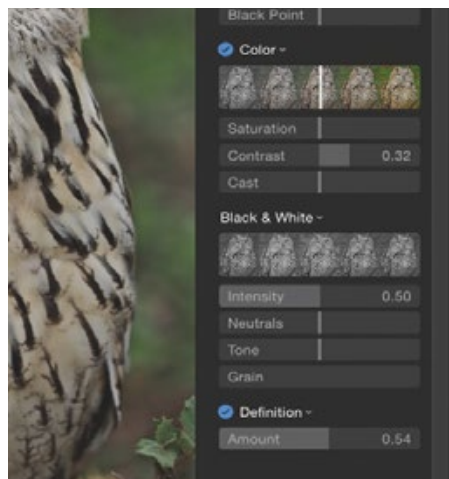
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Canon



# TechSupport

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Sharpening or definition settings can be used to enhance fine detail

## Definition of definition

**Q** After a long break, I have recently returned to photography and have a two-part question. First, when using image-editing software and I move a slider for, say, Color Contrast to the left or to the right, what exactly is the program doing to the file? Also, what are the trade-offs? In the simple Apple Photos app, for example, there is an adjustment for 'definition'. How exactly does it increase this and what do they mean by 'definition'? Why wouldn't I always turn it up?

**Frank H Wu**

**A** In digital imaging, everything is mathematically manipulated, pixel by pixel. We can visualise this through exposure histograms, tone curves, and so on, and use these visualisations as frameworks for adjusting tonal characteristics. Essentially, over many years, imaging experts have built up libraries of algorithms that selectively affect the values of pixels to a required degree and in a set fashion. A simple example is contrast adjustment; an area of low contrast will mainly contain pixels within a low range of brightness difference. Imagine dark grey to light grey. If you stretch that range of tones out so the lightest of the light grey pixels become white and the darkest of

the dark grey pixels become black, the contrast is increased. There are limits, and undesirable artefacts can be introduced when you're over-adjusting things. As you probably already know, you can't 'add' definition to an image. However, by subtle processing of the contrast, targeting pixels in specific areas of the image, you can enhance detail that may have been subdued. This is a huge topic that is much too large to be completely addressed here, so I will leave it at that!

## Best batteries for flash

**Q** After recently upgrading from an old, but actually very good, Fujifilm FinePix F11 compact camera, I am now using a Panasonic Lumix DMC-LX100. For the first time, I can now use a more powerful removable flash, and having discovered that Lumix cameras are compatible with Olympus flash units, I have bought a used Olympus FL-36R. It takes a pair of AA batteries, but could you tell me whether this flash is best suited to rechargeable or 'super' alkalines such as Duracell Ultra or even lithium types produced by Energizer?

**Sonya Threlfal**

**A** The answer is very simple – invest in a set of Nickel Metal Hydride (NiMH) rechargeable batteries. NiMH cope best with the current



Sanyo's Eneloop batteries are ready to use without charging from new

## ISO speed

|       |       |       |           |            |      |       |       |
|-------|-------|-------|-----------|------------|------|-------|-------|
| AUTO  | L(50) | 100   | 125       | 160        | 200  | 250   | 320   |
| 400   | 500   | 640   | 800       | 1000       | 1250 | 1600  | 2000  |
| 2500  | 3200  | 4000  | 5000      | 6400       | 8000 | 10000 | 12800 |
| 16000 | 20000 | 25600 | H1(51200) | H2(102400) |      |       |       |

## Flash exposure comp.

-3..2..1..0..1..2..+3

The L(50) setting gives lower noise, but highlights will clip earlier

## Base ISO query on Canon EOS 6D

**Q** In the old days, I had a lot of fun messing around with very slow black & white films such as Kodak Panatomic-X and Ilford Pan F, using weird developer types, dilutions and processing times in order to eliminate grain. Nowadays, I have a Canon EOS 6D and noise is no longer an issue. I do understand other requirements for very low sensitivity, though, and I am curious to know why the EOS 6D doesn't provide default access to the lowest ISO 50 setting. Can you explain?

**Neil Denman**

**A** Most of the time, a photographer's priority is to have the least noise and the most dynamic range at their disposal. The ISO sensitivity at which the sensor delivers this ideal combination is known as the 'base ISO'. This is fundamentally related to the characteristics of the image sensor and its capacity to contain photons in its photosites during and even after image exposure. The lower the sensitivity, the more light must be absorbed. If the sensor can't cope with the brightness of the exposure any more, highlights will start to clip; the photosites containing the most photons start to overflow and become saturated.

The EOS 6D's exact base ISO is debated. Canon indicates that it's ISO 100, but some users believe it's actually a bit higher than that. The easiest advice is to go with your own comfort when using low ISO settings, but with a very low 'extended' ISO, you will certainly need to be very careful not to burn out highlights. In doing that, you risk needing to boost shadows in post-processing, so noise is amplified. It can become a vicious circle.

demands from an electronic flash and are cheaper in the long run. Better still, look for the type that claims to be ready to use without charging from new, popularised by Sanyo's Eneloop brand.

Ordinary NiMH batteries lose charge over time, even when not used, but the Eneloop are much less prone to this. Aim for a capacity of at least 2000 mAh.  
**Q&A compiled by Ian Burley**



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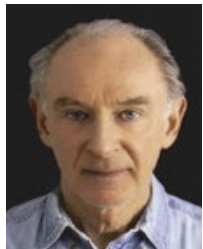
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# In the bag



Paul Hetzel decided to take his photography more seriously

during a trek to Mount Everest in 1994. He has a passion for black & white, and in 2003 published *From This Sapling*, his first book. See [O3photography.photoshelter.com](http://O3photography.photoshelter.com)

## Nikon D800E

**1** I found the Nikon D800E to be a significant upgrade from the D100, D200 and D700 that I previously owned. It's a full-frame, 36.3-million-pixel camera that's highly reliable, and captures high-quality images. The dials and functions are also easy to access.

## Really Right Stuff L bracket

**2** This bracket makes the transition from horizontal to vertical camera positioning seamless. It's easy to attach to the Really Right Stuff release plate, and the construction is rugged.

## B+W 10-stop ND filter

**3** I frequently use this B+W filter for creative effects while capturing images of waterfalls, ocean waves, and so on. I also use it to 'remove' people and vehicles while capturing urban architectural images. B+W filters are well constructed and reliable.

## Nikon 24-120mm f/4 lens

**4** This Nikon lens is a true workhorse. It's smooth to operate, and shows little evidence of diffraction. It offers a useful focal range – from wideangle to mid-telephoto. The autofocus responds quickly, and is pleasingly accurate.

## PC-E Micro Nikkor 45mm f/2.8D ED

**5** Over time, I have acquired three tilt-and-shift lenses. These are a 24mm, 45mm and 85mm, and I use them all regularly. The tilt feature

allows sharp focusing in the same plane as the object, while the shift allows me to capture data similar to a medium-format camera by taking three images and stitching them together in Photoshop.

## Nikon MC-30A cable release

**6** A cable release minimises camera motion, particularly when using a long lens (with mirror lock-up). It is also invaluable when using the bulb function for long exposures.

**List of kit** Singh-Ray variable ND filter, Hoodman loupe, Giottos Rocket Blaster, B+W circular polariser, Really Right Stuff BH-55 ballhead, Nikon 85mm f/2.8 tilt-and-shift lens, Nikon 80-400mm f/4.5-5.6 lens, B+W 10-stop ND filter, Nikon 18-35mm f/3.5-4.5 lens, Nikon 24mm f/3.5 tilt-and-shift lens, Nikon 45mm f/2.8 tilt-and-shift lens, Nikon D800E, 24-120mm f/4 lens, Really Right Stuff L bracket attached to camera, Nikon MC-30A cable release, Nikon 1.4x teleconverter, Really Right Stuff TVC-24L Versa Series tripod.



Foggy Morning, Portland Harbor, Maine, USA

BOTH PICTURES © PAUL HETZEL





# Amateur Photographer

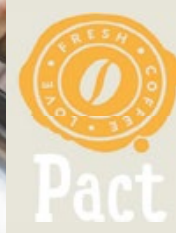
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**Professor Newman on...**

## Using fluorite in lens elements

Bob Newman looks at the advantages and disadvantages of having a fluorite element in a lens

**T**he latest Nikon 70-200mm f/2.8 lens is one of several new Nikon lenses containing a fluorite element. The company follows Canon's use of the mineral for optical use since the 1970s. Canon's use sprang from its invention of a technique for growing perfect synthetic fluorite crystals in the 1960s. Presumably, Nikon's recent fondness for the material is based on having secured a supply of optical-quality fluorite to produce the size and quantity of lens elements for its top-end optics.

Nikon's publicity material is emphasising the potential of fluorite to make the large top-end lenses lighter than they would be otherwise. This may be a reason why the fluorite element in this lens is a large element towards the front of the lens, while in its Canon equivalent, which also has a fluorite element, it is a smaller element in the middle of the lens.

The advantage of fluorite, the crystalline form of the chemical calcium fluoride, is that it has very low dispersion, so its refractive power remains almost the same regardless of the colour of light passed through it. This means that

**'A single fluorite element weighs less than the equivalent glass one'**

a fluorite element can provide a high refractive strength, but needs little colour correction from other elements. It is also less dense than glass, so a single fluorite element weighs less than the equivalent glass one and requires fewer additional elements to colour correct it. Fluorite also has excellent optical qualities, giving very good transmission over the whole optical bandwidth.

The disadvantages of fluorite are several. It is expensive and brittle compared with glass, and the brittleness makes it difficult to work. For this reason, fluorite elements tend to have a simple profile, often double convex and certainly not aspheric. It also has quite poor thermal properties, and is more sensitive to moisture than is glass. These negative attributes mean that the lens mount must be designed more carefully, to minimise shocks passed on to the fluorite element and to compensate for any thermal movement. It also means that the optical cell containing the fluorite

element must be sealed against moisture. All this adds to the expense of the lens.

The alternative to fluorite is a 'fluor crown' or 'extra-low-dispersion glass'. Some of these have a dispersion as low or lower than fluorite, but they come with their own disadvantages. Like fluorite, they are expensive and hard to work. They also share the thermal instability issue. On the positive side, they are less brittle and prone to moisture damage, so don't require such complex mount arrangements.

However, in some circumstances, fluorite is still an attractive alternative because fluor crown glasses do not have the same excellent transparency across the whole spectrum as fluorite, which means when introduced in large, thick elements, they can introduce colour casts and loss of absolute contrast. Thus, if a large low-dispersion element is required, fluorite is the preferred option, if available, and saves weight as a bonus.



**The Nikon AF-S Nikkor 70-200mm f/2.8E FL ED VR is around 110g lighter than its AF-S Nikkor 70-200mm f/2.8G ED VR II predecessor**

**Bob Newman** is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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



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| <b>CLi8</b><br><b>Pixma Pro 9000</b><br>Originals:<br>Set of 8<br>Colours 14ml each  | <br>£83.99<br>£10.99  |
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### More Canon Inks...



|                               |        |
|-------------------------------|--------|
| <b>PGI520/CLi521</b> Set of 5 | £49.99 |
| <b>PGI520</b> Black 19ml      | £11.99 |
| <b>CLi521</b> Colours 9ml     | £10.29 |
| <b>PGI525/CLi526</b> Set of 5 | £49.99 |
| <b>PGI525</b> Black 19ml      | £11.99 |
| <b>CLi526</b> Colours 9ml     | £10.29 |
| <b>PGI550/CLi551</b> Set of 5 | £43.99 |
| <b>PGI550</b> Black 15ml      | £10.99 |
| <b>CLi551</b> Colours 7ml     | £8.99  |
| <b>PGI550/CLi551XL</b> Set 5  | £59.99 |
| <b>PGI550XL</b> Black 22ml    | £12.99 |
| <b>CLi551XL</b> Colours 11ml  | £11.99 |
| <b>PG540</b> Black 8ml        | £12.99 |
| <b>PG540XL</b> Black 21ml     | £19.99 |
| <b>CL541</b> Colour 8ml       | £16.99 |
| <b>CL541XL</b> Colour 15ml    | £19.99 |
| <b>PG545XL</b> Black 15ml     | £15.49 |
| <b>CL546XL</b> Colour 13ml    | £16.99 |
| <b>Compatibles:</b>           |        |
| <b>PGI5</b> Black 27ml        | £4.99  |
| <b>CLi8</b> Colours 13ml      | £3.99  |
| <b>PGI5/CLi8</b> Set of 5     | £19.99 |
| <b>PGI520</b> Black 19ml      | £4.99  |
| <b>CLi521</b> Colours 9ml     | £3.99  |
| <b>PGI520/CLi521</b> Set of 5 | £19.99 |
| <b>PGI525</b> Black 19ml      | £4.99  |
| <b>CLi526</b> Colours 9ml     | £3.99  |
| <b>PGI525/CLi526</b> Set of 5 | £19.99 |
| <b>PGI550XL</b> Black 25ml    | £4.99  |
| <b>CLi551XL</b> Colours 12ml  | £3.99  |
| <b>PGI550/CLi551XL</b> Set 5  | £19.99 |
| <b>BCi6</b> Colours 15ml      | £2.99  |
| <b>PG40</b> Black 28ml        | £12.99 |
| <b>CL41</b> Colour 24ml       | £16.99 |
| <b>PG50</b> Black 28ml        | £12.99 |
| <b>CL51</b> Colour 24ml       | £14.99 |
| <b>PG510</b> Black 11ml       | £13.99 |
| <b>CL511</b> Colour 11ml      | £15.99 |
| <b>PG512</b> Black 18ml       | £13.99 |
| <b>CL513</b> Colour 15ml      | £15.99 |
| <b>PG540XL</b> Black 21ml     | £13.99 |
| <b>CL541XL</b> Colour 15ml    | £14.99 |
| <b>PG545XL</b> Black 15ml     | £11.99 |
| <b>PG546XL</b> Black 21ml     | £12.99 |



Many more in stock!



## EPSON

|   |   |
|---|---|
| <b>No.16</b><br><b>Fountain Pen Inks</b><br>Originals:<br>No.16 Set of 4<br>No.16 Black 5.4ml<br>No.16 Colours 3.1ml each | <br>£28.99<br>£8.99<br>£6.99    |
| <b>No.16XL</b> Set of 4<br>No.16XL Black 12.9ml<br>No.16XL Colours 6.5ml each   | <br>£53.99<br>£15.99<br>£12.99 |
| <b>Compatibles:</b><br>No.16 Set of 4<br>No.16 Black 12ml<br>No.16 Colours 12ml each                                      | <br>£14.99<br>£3.99<br>£3.99   |
| <b>No.18</b><br><b>Daisy Inks</b><br>Originals:<br>No.18 Set of 4<br>No.18 Black 5.2ml<br>No.18 Colours 3.3ml each        | <br>£30.99<br>£8.99<br>£7.49   |
| <b>No.18XL</b> Set of 4<br>No.18XL Black 11.5ml<br>No.18XL Colours 6.6ml each   | <br>£54.99<br>£16.99<br>£12.99 |
| <b>Compatibles:</b><br>No.18 Set of 4<br>No.18 Black 12ml<br>No.18 Colours 12ml each                                      | <br>£14.99<br>£3.99<br>£3.99   |
| <b>No.24</b><br><b>Elephant Inks</b><br>Originals:<br>No.24 Set of 6<br>No.24 Colours 4.6ml each                          | <br>£52.99<br>£8.99            |
| <b>No.24XL</b> Set of 6<br>No.24XL Colours 8.7ml each   | <br>£87.99<br>£14.99           |
| <b>Compatibles:</b><br>No.24 Set of 6<br>No.24 Black 7ml<br>No.24 Colours 7ml each  | <br>£22.99<br>£3.99<br>£3.99   |

|   |   |
|---|---|
| <b>No.26</b><br><b>Polar Bear Inks</b><br>Originals:<br>No.26 Set of 4<br>No.26 Black 6.2ml<br>No.26 Colours 4.5ml each | <br>£35.99<br>£9.99<br>£8.99   |
| <b>No.26XL</b> Set of 4<br>No.26XL Black 12.1ml<br>No.26XL Colours 9.7ml each   | <br>£63.99<br>£16.99<br>£15.99 |
| <b>Compatibles:</b><br>No.26 Set of 4<br>No.26 Black 10ml<br>No.26 Colours 7ml each                                     | <br>£14.99<br>£3.99<br>£3.99   |

|   |   |
|---|---|
| <b>T0481-T0486</b><br><b>Seahorse Inks</b><br>Originals:<br>Set of 6<br>Colours 13ml each | <br>£89.99<br>£18.99 |
| <b>Compatibles:</b><br>Set of 6<br>Colours 13ml each                                      | <br>£19.99<br>£3.99  |

|   |  |
|---|--|
| <b>T0541-T0549</b><br><b>Frog Inks</b><br>Originals:<br>Set of 8<br>Colours 13ml each | <br>£112.99<br>£14.99 |
| <b>Compatibles:</b><br>Set of 8<br>Colours 13ml each                                  | <br>£27.99<br>£3.99   |

|   |  |
|---|--|
| <b>T0591-T0599</b><br><b>Lily Inks</b><br>Originals:<br>Set of 8<br>Colours 13ml each | <br>£102.99<br>£12.99 |
| <b>Compatibles:</b><br>Set of 8<br>Colours 13ml each                                  | <br>£27.99<br>£3.99   |

More Epson inks >>>

## Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



**Grace Albums**  
Available in Burgundy or Blue.



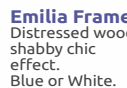
**Travel Albums**  
Over a dozen designs in stock.



**Baby Albums**  
Multiple different designs available.



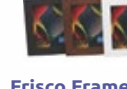
**Grafton Albums**  
Available in Burgundy or Blue.



**Emilia Frames**  
Distressed wood shabby chic effect.  
Blue or White.



**Rio Frames**  
Handcrafted solid wood with 30mm wide profile, in four colours.



**Frisco Frames**  
Simple, basic design available in a huge range of sizes & colours.



**Plastic Bevel, Glass Front:**



### Memo Style Albums:

|                                   |        |
|-----------------------------------|--------|
| <b>Grace 6x4</b> 100 photos       | £5.99  |
| <b>Grace 6x4</b> 200 photos       | £9.99  |
| <b>Grace 6x4</b> 300 photos       | £14.99 |
| <b>Grace 7x5</b> 100 photos       | £7.99  |
| <b>Grace 7x5</b> 200 photos       | £13.99 |
| <b>Grace A4</b> 100 photos        | £15.99 |
| <b>Grafton 6x4</b> 200 photos     | £9.99  |
| <b>Grafton 7x5</b> 200 photos     | £13.99 |
| <b>Baby 6x4</b> 200 photos        | £9.99  |
| <b>Travel 6x4</b> 200 photos      | £8.99  |
| <b>Traditional Style Albums:</b>  |        |
| <b>Grace 29x32cm</b> 100 pages    | £14.99 |
| <b>Grafton 29x32cm</b> 100 pgs    | £14.99 |
| <b>Baby 29x32cm</b> 100 pages     | £12.99 |
| <b>Accessories:</b>               |        |
| <b>Photo Corners</b> Pack of 250  | £2.99  |
| <b>Photo Stickers</b> Pack of 500 | £1.99  |

## More Ink Cartridges...



## EPSON


|  |  |
|--|--|
| <b>T0711-T0714</b><br><b>Cheetah Inks</b><br>Originals:<br>Set of 4<br>Black 7.4ml<br>Colours 5.5ml each | <br>£42.99<br>£10.99<br>£10.99 |
| <b>Compatibles:</b><br>Set of 4<br>Black 7.4ml<br>Colours 5.5ml each                                     | <br>£14.99<br>£4.99<br>£3.99   |


|  |  |
|--|--|
| <b>T0791-T0796</b><br><b>Owl Inks</b><br>Originals:<br>Set of 6<br>Colours 11.1ml each | <br>£88.99<br>£14.99 |
| <b>Compatibles:</b><br>Set of 6<br>Colours 11.1ml each                                 | <br>£19.99<br>£3.99  |

|   |  |
|---|--|
| <b>T0801-T0806</b><br><b>Hummingbird Inks</b><br>Originals:<br>Set of 6<br>Colours 7.4ml each | <br>£67.99<br>£11.49 |
| <b>Compatibles:</b><br>Set of 6<br>Colours 7.4ml each   | <br>£19.99<br>£3.99  |

|   |   |
|---|---|
| <b>T0871-T0879</b><br><b>Flamingo Inks</b><br>Originals:<br>Set of 8<br>Colours 11.4ml each | <br>£76.99<br>£9.99 |
| <b>Compatibles:</b><br>Set of 8<br>Colours 11.4ml each                                      | <br>£27.99<br>£3.99 |

|  |   |
|--|---|
| <b>T0961-T0969</b><br><b>Husky Inks</b><br>Originals:<br>Set of 8<br>Colours 11.4ml each | <br>£78.99<br>£9.99 |
| <b>Compatibles:</b><br>Set of 8<br>Colours 11.4ml each                                   | <br>£27.99<br>£3.99 |

|   |   |
|---|---|
| <b>T1571-T1579</b><br><b>Lily Inks</b><br>Originals:<br>Set of 8<br>Colours 25.9ml each | <br>£166.99<br>£20.99 |
| <b>Compatibles:</b><br>Set of 8<br>Colours 25.9ml each                                  | <br>£27.99<br>£3.99   |

|  |   |
|--|---|
| <b>T7601-T7609</b><br><b>Killer Whale</b><br>Originals:<br>Set of 9<br>Colours 25.9ml each | <br>£187.99<br>£20.99 |
|--|---|



|                                   |        |
|-----------------------------------|--------|
| <b>Originals:</b>                 |        |
| <b>No.38</b> Colours 27ml each    | £29.99 |
| <b>No.62XL</b> Black 12ml         | £24.99 |
| <b>No.62XL</b> Colour 11.5ml      | £28.99 |
| <b>No.300</b> Black 4ml           | £12.99 |
| <b>No.300</b> Colour 4ml          | £14.99 |
| <b>No.301</b> Black 3ml           | £10.99 |
| <b>No.301</b> Colour 3ml          | £13.49 |
| <b>No.301</b> Black+Colour 3ml    | £19.99 |
| <b>No.301XL</b> Black 8ml         | £22.99 |
| <b>No.301XL</b> Colour 6ml        | £22.99 |
| <b>No.302XL</b> Black 8ml         | £21.99 |
| <b>No.302XL</b> Black 8ml         | £21.99 |
| <b>No.350</b> Black 4.5ml         | £14.99 |
| <b>No.351</b> Colour 3.5ml        | £17.99 |
| <b>No.363</b> SET OF 6            | £49.99 |
| <b>No.364</b> Black 6ml           | £8.99  |
| <b>No.364</b> PB/C/M/Y 3ml each   | £7.99  |
| <b>No.364</b> SET OF 4            | £26.99 |
| <b>No.364XL</b> Black 14ml        | £15.99 |
| <b>No.364XL</b> PB/C/M/Y 6ml each | £15.99 |
| <b>No.364XL</b> SET OF 4          | £59.99 |
| <b>No.920XL</b> SET OF 4          | £51.99 |
| <b>No.932XL</b> SET OF 4          | £50.99 |
| <b>No.950XL</b> SET OF 4          | £79.99 |

|                                   |        |
|-----------------------------------|--------|
| <b>Compatibles:</b>               |        |
| <b>No.15</b> Black 46ml           | £3.99  |
| <b>No.21</b> Black 10ml           | £6.99  |
| <b>No.22</b> Colour 21ml          | £11.99 |
| <b>No.45</b> Black 45ml           | £6.99  |
| <b>No.56</b> Black 24ml           | £6.99  |
| <b>No.57</b> Colour 24ml          | £11.99 |
| <b>No.62XL</b> Black 12ml         | £14.99 |
| <b>No.62XL</b> Colour 12ml        | £15.99 |
| <b>No.78</b> Colour 36ml          | £8.99  |
| <b>No.110</b> Colour 12ml         | £9.99  |
| <b>No.300XL</b> Black 18ml        | £12.99 |
| <b>No.300XL</b> Colour 18ml       | £13.99 |
| <b>No.301XL</b> Black 15ml        | £12.99 |
| <b>No.301XL</b> Colour 18ml       | £13.99 |
| <b>No.337</b> Black 21ml          | £9.99  |
| <b>No.338</b> Black 21ml          | £10.99 |
| <b>No.339</b> Black 34ml          | £11.99 |
| <b>No.343</b> Colour 21ml         | £11.99 |
| <b>No.344</b> Colour 21ml         | £12.99 |
| <b>No.350XL</b> Black 30ml        | £13.99 |
| <b>No.351XL</b> Colour 20ml       | £15.99 |
| <b>No.363</b> SET OF 6            | £19.99 |
| <b>No.364</b> Black 10ml          | £3.79  |
| <b>No.364</b> Colours 5ml each    | £3.29  |
| <b>No.364</b> SET OF 4            | £12.99 |
| <b>No.364XL</b> Black 18ml        | £4.99  |
| <b>No.364XL</b> Colours 11ml each | £4.29  |
| <b>No.364XL</b> SET OF 4          | £16.99 |
| <b>No.920XL</b> SET OF 4          | £19.99 |
| <b>No.932XL</b> SET OF 4          | £29.99 |
| <b>No.940XL</b> SET OF 4          | £29.99 |
| <b>No.950XL</b> SET OF 4          | £29.99 |

Many more in stock!

## Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.



|                                  |         |
|----------------------------------|---------|
| <b>Photo Glossy 160gsm:</b>      |         |
| <b>6x4</b> 50 sheets             | £3.99   |
| <b>Photo Satin 200gsm:</b>       |         |
| <b>6x4</b> 100 sheets            | £9.99   |
| <b>A4</b> 20 sheets              | £6.99   |
| <b>Photo Glossy 200gsm:</b>      |         |
| <b>6x4</b> 100 sheets            | £9.99   |
| <b>A4</b> 20 sheets              | £6.99   |
| <b>Premium Pearl 270gsm:</b>     |         |
| <b>6x4</b> 50 sheets             | £6.99   |
| <b>A4</b> 50 sheets              | £16.99  |
| <b>Premium Gloss 270gsm:</b>     |         |
| <b>6x4</b> 50 sheets             | £6.99   |
| <b>A3</b> 25 sheets              | £15.99  |
| <b>A3+</b> 25 sheets             | £19.99  |
| <b>Smooth Pearl 310gsm:</b>      |         |
| <b>6x4</b> 100 sheets            | £17.99  |
| <b>7x5</b> 100 sheets            | £21.99  |
| <b>A4</b> 25 sheets              | £16.99  |
| <b>A4</b> 100 sheets             | £47.99  |
| <b>A4</b> 250 sheets             | £99.99  |
| <b>A3</b> 25 sheets              | £31.99  |
| <b>A3+</b> 25 sheets             | £43.99  |
| <b>17" Roll</b> 30 metres        | £84.99  |
| <b>24" Roll</b> 30 metres        | £119.99 |
| <b>Smooth Gloss 310gsm:</b>      |         |
| <b>6x4</b> 100 sheets            | £17.99  |
| <b>7x5</b> 100 sheets            | £21.99  |
| <b>A4</b> 25 sheets              | £16.99  |
| <b>A4</b> 100 sheets             | £47.99  |
| <b>A3</b> 25 sheets              | £31.99  |
| <b>A3+</b> 25 sheets             | £43.99  |
| <b>Premium Matt Duo 200 gsm:</b> |         |
| <b>A4</b> 50 sheets              | £14.99  |
| <b>Heavy Duo Matt 310gsm:</b>    |         |
| <b>A4</b> 50 sheets              | £18.99  |
| <b>A3</b> 50 sheets              | £51.99  |
| <b>Gold Fibre Silk 310gsm:</b>   |         |
| <b>A4</b> 50 sheets              | £43.99  |
| <b>A3</b> 50 sheets              | £109.99 |
| <b>Gold Mono Silk 270gsm:</b>    |         |
| <b>A4</b> 25 sheets              | £18.99  |
| <b>A3</b> 25 sheets              | £49.99  |



|                                      |        |
|--------------------------------------|--------|
| <b>Smooth Pearl 290gsm:</b>          |        |
| <b>6x4</b> 100 sheets                | £12.99 |
| <b>7x5</b> 100 sheets                | £16.99 |
| <b>A4</b> 50 sheets                  | £17.99 |
| <b>A3</b> 50 sheets                  | £34.99 |
| <b>A3+</b> 25 sheets                 | £25.99 |
| <b>Panoramic</b> 25 sheets           | £26.99 |
| <b>17" Roll</b> 30 metres            | £68.99 |
| <b>24" Roll</b> 30 metres            | £85.99 |
| <b>PF Lustre 275gsm:</b>             |        |
| <b>6x4</b> 100 sheets                | £12.99 |
| <b>7x5</b> 100 sheets                | £16.99 |
| <b>A4</b> 50 sheets                  | £17.99 |
| <b>A3</b> 50 sheets                  | £35.99 |
| <b>A3+</b> 50 sheets                 | £47.99 |
| <b>Panoramic</b> 25 sheets           | £26.99 |
| <b>17" Roll</b> 30 metres            | £69.99 |
| <b>24" Roll</b> 30 metres            | £86.99 |
| <b>PF Gloss 270gsm:</b>              |        |
| <b>A4</b> 50 sheets                  | £17.99 |
| <b>A3</b> 50 sheets                  | £35.99 |
| <b>A3+</b> 50 sheets                 | £47.99 |
| <b>Panoramic</b> 25 sheets           | £26.99 |
| <b>Matt Ultra 240gsm:</b>            |        |
| <b>A4</b> 50 sheets                  | £12.99 |
| <b>A3</b> 50 sheets                  | £26.99 |
| <b>A3+</b> 50 sheets                 | £35.99 |
| <b>Fine Art / Fibre Base Papers:</b> |        |
| <b>Baryta A4</b> 20 sheets           | £21.99 |
| <b>Baryta A3</b> 20 sheets           | £42.99 |
| <b>Etching A4</b> 25 sheets          | £19.99 |
| <b>Etching A3</b> 25 sheets          | £34.99 |
| <b>Smooth Cotton A4</b> 25s          | £24.99 |
| <b>Smooth Cotton A3</b> 25s          | £51.99 |



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# Premier

Ink & Photographic

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**Delkin CF Card (x4) Case** £6.99

## Batteries

Replacement rechargeable Li-Ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

**NB-2L/LH** for Canon £9.99  
**NB-4L** for Canon £9.99  
**NB-5L** for Canon £9.99  
**NB-6L** for Canon £9.99  
**NB-7L** for Canon £9.99  
**NB-9L** for Canon £9.99  
**NB-10L** for Canon £12.99  
**NB-11L** for Canon £12.99  
**BP-511** for Canon £12.99  
**LP-E5** for Canon £9.99  
**LP-E6** for Canon £16.99  
**LP-E8** for Canon £12.99  
**LP-E10** for Canon £12.99  
**LP-E12** for Canon £12.99  
**NP45** for Fuji £9.99  
**NP50** for Fuji £9.99  
**NP95** for Fuji £9.99  
**NPW126** for Fuji £12.99  
**NP400** for Fuji £12.99  
**EN-EL3E** for Nikon £14.99  
**EN-EL5** for Nikon £9.99  
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**EN-EL19** for Nikon £12.99  
**EN-EL20** for Nikon £12.99  
**EN-EL21** for Nikon £12.99  
**Li10B/12B** for Olympus £9.99  
**Li40B/42B** for Olympus £9.99  
**Li50B** for Olympus £9.99  
**BLM-1** for Olympus £12.99  
**BLS-1** for Olympus £12.99  
**BLS-5** for Olympus £15.99  
**CGR-S006** for Panasonic £9.99  
**CGA-S007** for Panasonic £9.99  
**DMW-BCG10** Panasonic £19.99  
**DMW-BCM13** Panasonic £27.99  
**DMW-BLB13** Panasonic £23.99  
**DMW-BLC12** Panasonic £23.99  
**DMW-BLD10** Panasonic £22.99  
**DMW-BLG10** Panasonic £22.99  
**DMW-BMB9** Panasonic £22.99  
**D-Li90** for Pentax £12.99  
**D-Li109** for Pentax £12.99  
**SLB-1137D** for Samsung £9.99  
**SLB-1674** for Samsung £12.99  
**BG-1** for Sony £19.99  
**BX-1** for Sony £14.99  
**BY-1** for Sony £12.99  
**NP-FM500H** for Sony £19.99  
**NP-FH50** for Sony £19.99  
**NP-FW50** for Sony £24.99

### Battery Grips

Professional battery grips, made by Hahnel.  
**5DMkIII** for Canon £84.99  
**5DMkIII** for Canon £84.99  
**6D** for Canon £84.99  
**7D** for Canon £84.99  
**70D** for Canon £84.99  
**650D/700D** for Canon £84.99  
**D600** for Nikon £84.99  
**D800/D810** for Nikon £84.99  
**D3300/D5300** for Nikon £74.99  
**D7100** for Nikon £84.99

### Battery Chargers

**Universal Chargers**  
**Unipal ORIGINAL** £19.99  
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### AA & AAA Chargers

**Hahnel TC Novo inc. 4xAA** £8.99  
**Energizer Pro inc. 4xAA** £14.99  
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### Other Batteries

**Pre-Charged Rechargeables**  
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### Standard Rechargeables

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**AA Lloytron 1300mAh (4)** £3.99  
**AA Lloytron 2700mAh (4)** £6.99  
**AAA Lloytron 1100mAh (4)** £3.99

### Lithium Batteries

**AA Energizer Ultimate (4)** £5.99  
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**CR123A Energizer (1)** £1.99  
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**2CR5 Energizer (1)** £3.99  
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## Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

| KOOD Slim Frame UV Filters | Marumi DHG Slim Frame Multi-coated Clear Protectors | Hoya HMC Slim Frame UV Filters |
|----------------------------|---|--------------------------------|
| 37mm £4.99                 | 37mm £10.99   | 37mm £12.99                    |
| 40.5mm £4.99               | 43mm £10.99   | 40.5mm £12.99                  |
| 46mm £4.99                 | 46mm £10.99   | 46mm £12.99                    |
| 49mm £4.99                 | 49mm £10.99   | 49mm £11.99                    |
| 52mm £4.99                 | 52mm £10.99   | 52mm £11.99                    |
| 55mm £5.99                 | 55mm £11.99   | 58mm £14.99                    |
| 58mm £6.99                 | 58mm £12.99   | 62mm £16.99                    |
| 62mm £7.99                 | 62mm £14.99   | 67mm £18.99                    |
| 67mm £8.99                 | 67mm £15.99   | 72mm £21.99                    |
| 72mm £9.99                 | 72mm £17.99   | 77mm £25.99                    |
| 77mm £11.99                | 77mm £19.99   | 82mm £29.99                    |
| 82mm £14.99                | 82mm £22.99   |                                |
| 86mm £19.99                |   |                                |

| KOOD Slim Frame Circular Polarisers | Marumi DHG Slim Frame Multi-coated UV Filters | HOYA Pro-1D Slim Frame Multi-coated Clear Protectors |
|-------------------------------------|---|--|
| 37mm £12.99                         | 52mm £13.99                                   | 52mm SPECIAL £16.99                                  |
| 40.5mm £12.99                       | 58mm £15.99                                   | 58mm £28.99  |
| 46mm £12.99                         | 62mm £17.99                                   | 62mm £31.99  |
| 49mm £12.99                         | 67mm £19.99                                   | 67mm £35.99  |
| 52mm £14.99                         | 72mm £21.99                                   | 72mm £39.99  |
| 55mm £15.99                         | 77mm £24.99                                   | 77mm SPECIAL £29.99                                  |
| 58mm £17.99                         |   | 82mm £49.99  |
| 62mm £19.99                         |   |  |
| 67mm £22.99                         |   |  |
| 72mm £26.99                         |   |  |
| 77mm £29.99                         |   |  |
| 82mm £34.99                         |   |  |
| 86mm £39.99                         |   |  |

| KOOD ND4 & ND8 Filters | Marumi DHG Slim Frame Multi-coated Circular Polarisers | HOYA Pro-1D Slim Frame Multi-coated Circular Polarisers |
|------------------------|--|---|
| 52mm £26.99            | 52mm £31.99  | 52mm £52.99   |
| 58mm £34.99            | 58mm £35.99  | 58mm £60.99   |
|                        | 62mm £39.99  | 62mm £67.99   |
|                        | 67mm £44.99  | 67mm £75.99   |
|                        | 72mm £49.99  | 72mm £90.99   |
|                        | 77mm £54.99  | 77mm SPECIAL £79.99                                     |
|                        | 82mm £69.99  | 82mm £120.99  |

## Square Filters

We stock three widths of square filters: A-Type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

| P-Type: 84mm wide filters                | Z-Type: 100mm wide filters            |
|--|---------------------------------------|
| <b>Standard Holder</b> £5.99             | <b>Pro Holder</b> £24.99              |
| <b>Wide Angle Holder</b> £6.99           | <b>Adapter Rings 52-95mm</b> £8.99    |
| <b>Filter Wallet for 8 filters</b> £9.99 | <b>ND2 Solid</b> £16.99               |
| <b>Adapter Rings 49-82mm</b> £4.99       | <b>ND2 Soft Graduated</b> £17.99      |
| <b>Circular Polariser</b> £27.99         | <b>ND2 Hard Graduated</b> £17.99      |
| <b>ND2 Solid</b> £12.99                  | <b>ND4 Solid</b> £16.99               |
| <b>ND2 Soft Graduated</b> £13.99         | <b>ND4 Soft Graduated</b> £17.99      |
| <b>ND2 Hard Graduated</b> £13.99         | <b>ND4 Hard Graduated</b> £17.99      |
| <b>ND4 Solid</b> £12.99                  | <b>ND8 Solid</b> £18.99               |
| <b>ND4 Soft Graduated</b> £13.99         | <b>ND8 Soft Graduated</b> £19.99      |
| <b>ND4 Hard Graduated</b> £13.99         | <b>ND8 Hard Graduated</b> £19.99      |
| <b>ND8 Solid</b> £14.99                  | <b>Light Blue Graduated</b> £17.99    |
| <b>ND8 Soft Graduated</b> £15.99         | <b>Dark Blue Graduated</b> £17.99     |
| <b>ND8 Hard Graduated</b> £15.99         | <b>Light Tobacco Graduated</b> £17.99 |
| <b>Light Blue Graduated</b> £12.99       | <b>Dark Tobacco Graduated</b> £17.99  |
| <b>Dark Blue Graduated</b> £12.99        | <b>Light Sunset Graduated</b> £18.99  |
| <b>Light Tobacco Graduated</b> £12.99    | <b>Dark Sunset Graduated</b> £18.99   |
| <b>Dark Tobacco Graduated</b> £12.99     |                                       |
| <b>Light Sunset Graduated</b> £14.99     |                                       |
| <b>Dark Sunset Graduated</b> £14.99      |                                       |
| <b>Starbursts x4, x6, x8</b> £17.99      |                                       |
| <b>Red/Green/Yellow each</b> £14.99      |                                       |
| <b>Six-piece ND Filter Kit</b> £59.99    |                                       |

## Lens Accessories

| Bayonet-Fit Lens Hoods                 | Screw-Fit Lens Hoods                |
|--|-------------------------------------|
| <b>ES-62</b> Canon 50/1.8 £9.99        | <b>37mm Rubber Hood</b> £3.99       |
| <b>ES-71II</b> Canon 50/1.4 £9.99      | <b>40.5mm Rubber Hood</b> £3.99     |
| <b>ET-60</b> Canon 75-300/4-5.6 £9.99  | <b>43mm Metal Hood</b> £5.99        |
| <b>ET-65B</b> Canon 70-300/4-5.6 £9.99 | <b>46mm Rubber Hood</b> £3.99       |
| <b>ET-67</b> Canon 100/2.8 Macro £9.99 | <b>46mm Metal Hood</b> £5.99        |
| <b>ET-67B</b> Canon 60/2.8 £9.99       | <b>49mm Rubber Hood</b> £3.99       |
| <b>EW-60C</b> Canon 60/2.8 £7.99       | <b>49mm Shaped Petal Hood</b> £6.99 |
| <b>EW-63C</b> Canon 18-55 IS STM £9.99 | <b>52mm Rubber Hood</b> £3.99       |
| <b>EW-73B</b> Canon 18-55 IS £9.99     | <b>52mm Shaped Petal Hood</b> £6.99 |
| <b>EW-78BII</b> Canon 28-135 IS £9.99  | <b>55mm Rubber Hood</b> £3.99       |
| <b>EW-78D</b> Canon 18-200 IS £9.99    | <b>55mm Shaped Petal Hood</b> £6.99 |
| <b>EW-78E</b> Canon 15-85 IS £12.99    | <b>58mm Rubber Hood</b> £3.99       |
| <b>EW-83E</b> Canon 17-40/4.0 £12.99   | <b>58mm Shaped Petal Hood</b> £6.99 |
| <b>HB-32</b> Nikon 18-105 VR £7.99     | <b>62mm Rubber Hood</b> £4.99       |
| <b>HB-45</b> Nikon 18-55 VR £7.99      | <b>62mm Shaped Petal Hood</b> £7.99 |

| Stepping Rings                 | Reversing Rings                                    | Coupling Rings   |
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| <b>25mm to 105mm</b>           | <b>52mm to 77mm</b>                                | <b>49mm-77mm</b> |
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| 16-35 F2.8 USM LII     | £899 |
| 16-35 F2.8 USM LI      | £699 |
| 17-40 F4 L             | £449 |
| 17-55 F2.8 EFS IS USM  | £399 |
| 17-85 F4/5.6           | £199 |
| 18-135 F3.5/5.6 IS USM | £349 |
| 24 F3.5 TSE MKI box    | £699 |
| 24-70 F2.8 L USM box   | £799 |
| 24-85 F3.5/4.5 USM     | £149 |
| 24-105 F4 L            | £599 |
| 28 F2.8                | £129 |
| 28-90 F3.5/5.6         | £79  |
| 28-135 F3.5/5.6 IS USM | £169 |
| 50 F1.2 L USM box      | £999 |
| 50 F1.4 USM            | £239 |
| 50 F2.5 macro          | £149 |
| 55-250 F4/5.6 EFS      | £139 |
| 60 F2.8 USM EFS mac    | £249 |
| 70-200 F2.8 IS USM LI  | £999 |

### CANON AF LENSES USED

|                         |          |
|-------------------------|----------|
| 70-200 F2.8 USM L       | £799     |
| 70-200 F4 U             | £399     |
| 70-300 F4/5.6 L IS U    | £699/799 |
| 70-300 F4/5.6 DO IS U   | £399     |
| 70-300 F4.5/5.6 IS USM  | £249     |
| 75-300 F4/5.6 MKII      | £99      |
| 85 F1.8 M               | £269     |
| 100 F2.8 USM box        | £299     |
| 100-400 F4.5/5.6 L IS U | £899     |
| 135 F2 L M- box         | £499     |
| 180 F3.5 L mac          | £799     |
| 300 F2.8 LI IS U        | £2799    |
| 300 F4 L IS USM box     | £849     |
| 400 F4 DO ISII L U      | £5799    |
| 400 F5.6 L box          | £799     |
| 500 F4 LI IS USM        | £4499    |
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| Teleplus 2x DG conv     | £89      |
| Kenko ext tube set DG   | £89      |

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| 17-70 F2.8/4 DC        | £129  |
| 18-125 F3.8/5.6 OS DC  | £149  |
| 18-200 F3.5/6.3 HSM OS | £149  |
| 24-70 F2.8 HSM         | £469  |
| 28-135 F3.8/5.6        | £99   |
| 50 F1.4 EX DG Art.     | £499  |
| 50 F1.4 EX DC          | £249  |
| 50 F2.8 EX macro       | £149  |
| 50-500 F4/6.3 EX DG    | £399  |
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| 105 F2.5 EX DG OS box  | £269  |
| 120-300 F2.8 DG OS     | £1899 |
| Sport box              | £1899 |
| 120-300 F2.8 EX DG     | £749  |
| 120-400 F4/5.6 DG      | £399  |
| 150 F2.8 EX DG OS mac  | £499  |
| 150-500 F5/6.3 HSM     | £499  |
| 150-600 F5/6.3 DG OS   | £999  |

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| 180 F3.5 EX DG HSM mac  | £399 |
| 1.4x EX conv            | £99  |
| Kenko Pro 300 1.4x conv | £99  |
| Kenko ext tubes         | £79  |

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|                          |      |
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| TAM 28-75 F2.8 XR Di     | £199 |
| TAM 70-300 F4/5.6        | £99  |
| TAM 90 F2.8              | £249 |
| TAM 150-600 F5/6.3 USD   | £649 |
| TAM 200-500 F5/6.3       | £449 |

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| ST-E2 transmitter     | £79  |
| MR-14EX ringflash     | £349 |
| 380EX                 | £69  |
| 430EXII               | £169 |
| 550EX                 | £149 |
| 580EX box             | £179 |
| 580EX MKII            | £299 |

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| D2xs body          | £399       |
| D2x body           | £349       |
| D800 body          | £1399      |
| D700 body box      | £699       |
| D600 body box      | £799       |
| D300s body box     | £429       |
| D300 body box      | £299       |
| D200 body box      | £149       |
| D7000 body         | £299/349   |
| D5500 body box     | £479       |
| D5000 body         | £169       |
| D90 body           | £199       |
| D80 body           | £169       |
| D50 body           | £79        |
| MBD-15 grip        | £169       |
| MBD-14 grip        | £179       |
| MBD-10 grip M- box | £129       |
| MBD-10 grip        | £79        |
| MBD-80 grip        | £49        |

### NIKON AF FILM BODIES USED

|              |        |
|--------------|--------|
| MBD-100 grip | £39    |
| MBD-200 grip | £49    |
| F4E body     | £299   |
| F4 body      | £249   |
| F65 body     | £39    |
| F801 body    | £29/59 |
| F601 body    | £29    |
| F55 body     | £25    |

### NIKON AF LENSES USED

|                         |       |
|-------------------------|-------|
| 10.5 F2.8 AFS DX box    | £399  |
| 10-24 F3.5/4.5 AFS DX   | £549  |
| 14-24 F2.8 AFS M- box   | £1099 |
| 14-24 F2.8 AFS          | £999  |
| 16 F2.8 Fisheye AFD     | £499  |
| 16-35 F4 VR             | £749  |
| 16-85 F3.5/5.6 AFS VR   | £399  |
| 17-55 F2.8 AFS          | £449  |
| 18-35 F3.5/4.5 AFS      | £479  |
| 18-35 F3.5/4.5 AFD      | £299  |
| 18-55 F3.5/5.6 AFS VR   | £99   |
| 18-105 F3.5/5.6 AFS VR  | £169  |
| 18-135 F3.5/5.6 AFS G   | £169  |
| 18-200 F3.5/5.6 AFS VRI | £249  |
| 20 F2.8 AF              | £279  |

### NIKON AF LENSES USED

|                      |       |
|----------------------|-------|
| 24 F2.8 AFD          | £299  |
| 24-70 F2.8 AFS box   | £849  |
| 24-85 F3.5/4.5 VR    | £329  |
| 24-120 F4 AFS VR     | £699  |
| 24-120 F3.5/5.6 AFD  | £199  |
| 28 F1.8 AFS G        | £479  |
| 28-100 F3.5/5.6 AF G | £69   |
| 28-300 F3.5/5.6 VR   | £599  |
| 35 F2 AFD            | £199  |
| 35-70 F3.3/4.5 AF    | £59   |
| 40 F2.8 AFS Micro    | £169  |
| 50 F1.4 AFD          | £199  |
| 50 F1.8 AFD          | £99   |
| 50 F1.8 AF           | £79   |
| 55-200 F4/5.6 AFS VR | £99   |
| 55-200 F4/5.6 AFS    | £79   |
| 60 F2.8 AFS          | £349  |
| 60 F2.8 AFD          | £249  |
| 60 F2.8 AF           | £199  |
| 70-200 F2.8 AFS VRII | £1349 |
| 70-200 F2.8 AFS VR   | £899  |
| 70-200 F4 AFS VR     | £899  |
| 70-300 F4/5.6 VR     | £369  |
| 70-300 F4/5.6 AFD    | £129  |
| 70-300 F4 G          | £79   |

### NIKON AF LENSES USED

|                        |       |
|------------------------|-------|
| 80-200 F2.8 AFD        | £349  |
| 85 F1.4 AFS M- box     | £999  |
| 85 F1.4 AFD            | £499  |
| 85 F1.8 AFS            | £329  |
| 85 F1.8 AFD            | £249  |
| 85 F3.5 DX M- box      | £269  |
| 105 F2 AFD             | £649  |
| 105 F2.8 AFS VR        | £579  |
| 105 F2.8 AFD           | £399  |
| 135 F2 AFD box         | £799  |
| 180 F2.8 AFD M- box    | £449  |
| 200 F4 AF              | £999  |
| 200-400 F4 AFS VRII    | £3799 |
| 300 F2.8 AFS VRI       | £2699 |
| 300 F4 AFS box         | £599  |
| 400 F2.8 AFS VR        | £5799 |
| 400 F2.8 AFS           | £349  |
| 400 F2.8 AFD           | £249  |
| 400 F2.8 AF            | £199  |
| 400 F4 AFS non VR      | £3999 |
| 600 F4 AFS VR          | £6299 |
| 600 F4 AFS VR serviced | £5799 |
| 600 F4 AFS II non VR   | £4499 |
| TC14EII                | £299  |
| TC20EIII M- box        | £249  |
| TC20EII                | £199  |

### SIGMA NAF USED

|                         |          |
|-------------------------|----------|
| 10-20 F4/5.6 EX DC      | £239     |
| 15 F2.8 EX DG           | £399     |
| 50 F2.8 EX DC Mac       | £149     |
| 18-200 F3.5/6.3 DC OS   | £199     |
| 24-70 F2.8 EX DG        | £249     |
| 28-300 F3.5/6.3 early   | £129     |
| 30 F1.4 EX DC           | £199     |
| 50 F1.4 Art M- box      | £499     |
| 50-500 F4/6.3 DG        | £399/499 |
| 70 F2.8 EX DG           | £149     |
| 70-200 F2.8 OS DG       | £599     |
| 70-200 F2.8 EX DG       | £399     |
| 70-300 F4/5.6 APO DG    | £99      |
| 80-400 F4.5/5.6 DG OS   | £399     |
| 105 F2.8 EX             | £199     |
| 120-400 F4/5.6 DG       | £399     |
| 150 F2.8 EX DG OS mac   | £499     |
| 150-500 F5/6.3 DG OS    | £499     |
| 2x EX DG converter      | £149     |
| 1.4x or 2x EX conv each | £99      |

### TAMRON NAF USED

|                     |      |
|---------------------|------|
| 10-24 F3.5/4.5 DIII | £239 |
| 11-18 F4.5/5.6      | £219 |

### SIGMA NAF USED

|                       |      |
|-----------------------|------|
| 18-250 F3.5/6.3       | £149 |
| 19-35 F3.5/4.5        | £99  |
| 24-70 F2.8 USD        | £599 |
| 28-300 F3.5/6.3 XR Di | £149 |
| 70-300 F4/5.6         | £79  |

### OTHER NAF USED

|                         |      |
|-------------------------|------|
| TOK 10-17 F3.5/4.5 ATX  | £249 |
| TOK 11-18 F2.8 ATX Pro  | £329 |
| TOK 12-28 F4 ATX DX     | £399 |
| TOK 80-200 F2.8 ATX Pro | £299 |

### FLASH / ACCESSORIES USED

|                      |      |
|----------------------|------|
| SB-24                | £49  |
| SB-25                | £49  |
| SB-28                | £69  |
| SB-80DX              | £79  |
| SB-500 box           | £149 |
| SB-600               | £169 |
| SB-900               | £249 |
| SB-R1 kit M- box     | £399 |
| SD-8 batt pack       | £49  |
| DR-3 angle finder    | £59  |
| MB-10 (fits F90)     | £29  |
| MB-23 (fits F4)      | £69  |
| MC-30 remote         | £39  |
| MF-23 (date back F4) | £79  |

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|                        |          |
|------------------------|----------|
| X-Pro2 body box        | £1099    |
| X-Pro1 body            | £299     |
| X-T1 body graphite box | £499     |
| X-T1 body black        | £449/499 |
| X-T10 body box         | £379     |
| X-E1 body black        | £199     |
| 10-24 F4               | £599     |
| 18-55 F2.8/4 XF        | £399     |
| 27 F2.8 XF box         | £199     |
| 35 F1.4 R box          | £399     |
| 50-230 F4.5/6.7 XC box | £169     |
| 55-200 F3.5/4.8 R      | £449     |
| 60 F2.4 macro box      | £429     |
| 1.4x converter         | £269     |
| X-T1 vertical grip     | £79      |

### SONY LA-EA4 mount adap

|                        |      |
|------------------------|------|
| SONY NEX USED          |      |
| A6000 body             | £329 |
| NEX 5 body             | £129 |
| FE 16-35 F4 ZA OSS E   | £999 |
| FE 16-50 F3.5/5.6 EZ   | £149 |
| FE 55-200 F4.5/6.3     | £149 |
| FE 90 F2.8 macro       | £799 |
| Samyang 100 F2.8 macro | £229 |

### MINOLTA/SONY AF USED

|                       |       |
|-----------------------|-------|
| Dynax 9 body box      | £299  |
| 800Si body            | £69   |
| 7xi body              | £49   |
| 7000i body            | £39   |
| 300Si body            | £19   |
| 20-35 F3.5/4.5 M- box | £249  |
| 24 F2.8 AF            | £199  |
| Sony A7R II body box  | £2299 |
| Sony A7 II body       | £999  |
| Sony A6300 body       | £799  |
| Sony VG-B30AM         | £69   |
| Sony VG-C2EM          | £179  |
| Sony VG-C70AM         | £139  |
| Sony HV56AM           | £169  |

### SONY NEX USED

|                      |      |
|----------------------|------|
| 35-80 F4/5.6         | £25  |
| 35-105 F3.5/4.5      | £99  |
| 50 F1.7 AF           | £89  |
| 50 F2.8 macro        | £149 |
| 75-300 F4.5/5.6      | £99  |
| 85 F1.4              | £549 |
| 100-300 F4.5/5.6 APO | £149 |
| VC7000 grip          | £39  |
| RC1000S/L cord       | £15  |
| Angle finder VN      | £69  |

### SONY LENSES USED

|                      |      |
|----------------------|------|
| 16-80 F3.5/4.5 ZA DT | £499 |
| 18-55 F3.5/5.6 SAM   | £59  |
| 18-200 F3.5/6.3 DT   | £199 |
| 55-200 F4/5.6 DT SSM | £69  |
| 75-300 F4/5.6        | £129 |

### SIGMA MIN/SONY AF USED

|                       |      |
|-----------------------|------|
| 18-35 F1.8 Art        | £449 |
| 28-135 F3.8/5.6       | £79  |
| 28-300 F3.5/6.3 macro | £149 |
| 50 F1.4               | £149 |
| 50 F2.8 EX DG macro   | £149 |
| 55-200 F4/5.6         | £69  |
| 70-300 F4/5.6 DG OS   | £169 |

### NIKON AF LENSES USED

|                            |          |
|----------------------------|----------|
| 70-300 F4/5.6 APO DG       | £99      |
| 150-500 F5/6.3 DG          | £499     |
| 170-500 F5/6.3             | £299     |
| 1.4x EX conv               | £199     |
| TAM 10-24 F3.5/4.5 DIII    | £239     |
| TAM 18-200 F3.5/6.3        | £299     |
| TAM 70-300 F4.5/5.6 Di box | £79      |
| TAM 90 F2.8                | £179/249 |
| TAM 150-600 F3.5/6.3 USD   | £599     |
| Teleplus 1.4x conv         | £69      |
| Teleplus 2x conv           | £79      |
| Kenko 1.4x Pro 300DG       | £149     |
| Min 5200i                  | £29      |
| Min 5400HS                 | £39      |
| Min 5600HSD M-             | £99      |

### OLYMPUS 4/3 USED

|                |      |
|----------------|------|
| E10 MKII body  | £349 |
| E10 body       | £279 |
| 14-42 F3.5/5.6 | £49  |
| 14-45 F3.5/5.6 | £99  |



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D750 + 24-120mm **£2279**



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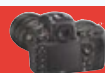
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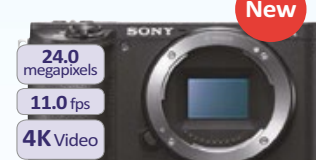
## SONY



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New Sony FE 24-70mm f2.8 G **£1899**  
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T\* **£837**  
Sony FE 70-200mm f4.0 G OSS **£1249**

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Sony 28-75mm f2.8 SAM **£599**  
Sony 35mm f1.8 DT SAM **£149**

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**GH4R** **£999**

GH4R Body **£999**  
GH4R + 14-140mm **£1249**

GX8



**GX8 + 12-60mm** **£799**

GX8 Body **£649**  
GX8 + 12-60mm **£799**

### RECOMMENDED LENSES:

Panasonic 14-45mm f3.5-5.6 **£229**  
Panasonic 100-300mm f4.0-5.6 LUMIX G Vario **£389**  
Panasonic 45-175mm f4.0-5.6 LUMIX G X Vario **£299**  
Panasonic LUMIX 45-150mm f4.0-5.6 ASPH OIS **£179**

## OLYMPUS



**OM-D E-M1 II Body** **£1849**

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E-M10 II



**E-M10 II** From **£449**

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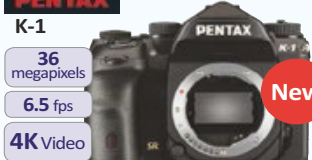
### RECOMMENDED LENSES:

Olympus 12-40mm f2.8 Pro **£849**  
Olympus 25mm f1.2 Pro **£1099**  
Olympus 40-150mm f2.8 Pro **£1199**

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Olympus 75mm f1.8 **£699**  
Olympus 14-150mm f4-5.6 **£549**  
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**DSLR Lenses**



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|---|-------|
| EF 20mm f2.8 USM .....                  | £449  |
| EF 24mm f1.4L II USM .....              | £1499 |
| EF 24mm f2.8 IS USM .....               | £429  |
| EF 28mm f1.8 USM .....                  | £359  |
| EF 28mm f2.8 IS USM .....               | £389  |
| EF 35mm f1.4L II USM .....              | £1799 |
| EF 35mm f2 IS USM .....                 | £469  |
| EF 40mm f2.8 STM .....                  | £169  |
| EF 50mm f1.2L USM .....                 | £1183 |
| EF 50mm f1.4 USM .....                  | £349  |
| EF 50mm f1.8 STM .....                  | £106  |
| EF-S 60mm f2.8 USM Macro .....          | £379  |
| EF 85mm f1.2L II USM .....              | £1599 |
| EF 85mm f1.8 USM .....                  | £349  |
| EF 100mm f2.8 USM Macro .....           | £373  |
| EF 100mm f2.8L Macro IS USM .....       | £689  |
| EF 300mm f4.0 L IS USM .....            | £1139 |
| EF-S 10-18mm f4.5-5.6 IS STM .....      | £229  |
| EF-S 10-22mm f3.5-4.5 USM .....         | £399  |
| EF 11-24mm f4L USM .....                | £2699 |
| EF-S 15-85mm f3.5-5.6 IS USM .....      | £579  |
| EF 16-35mm f2.8L Mk II USM .....        | £1199 |
| New EF 16-35mm f2.8L III USM .....      | £2020 |
| EF 16-35mm f4L IS USM .....             | £879  |
| EF-S 17-55mm f2.8 IS USM .....          | £749  |
| EF-S 18-55mm f3.5-5.6 IS STM Lens ..... | £189  |
| EF-S 18-135mm f3.5-5.6 IS STM .....     | £379  |
| EF-S 18-135mm f3.5-5.6 IS USM .....     | £409  |
| EF-S 18-200mm f3.5-5.6 IS .....         | £389  |
| EF 24-70mm f2.8L IS USM II .....        | £1729 |
| EF 24-70mm f4L IS USM .....             | £675  |
| EF 24-105mm f3.5-5.6 IS STM .....       | £379  |
| New EF 24-105mm f4L IS II USM .....     | £1065 |

|  |       |
|--|-------|
| EF 28-300mm f3.5-5.6 L IS USM .....    | £2249 |
| EF-S 55-250mm f4-5.6 IS STM .....      | £269  |
| EF 70-200mm f2.8 L IS USM II .....     | £1848 |
| EF 70-200mm f4L IS USM .....           | £1149 |
| EF 70-300mm f4.0-5.6 L IS USM .....    | £1189 |
| EF 100-400mm f4.5-5.6L IS USM II ..... | £1789 |



**NIKON LENSES**

|   |       |
|---|-------|
| 10.5mm f2.8 G IF-ED AF DX Fisheye ..... | £585  |
| 14mm f2.8 D AF ED Lens .....            | £1389 |
| 20mm f1.8 G AF-S ED .....               | £649  |
| 24mm f1.4 G AF-S ED .....               | £1789 |
| 24mm f1.8 G AF-S ED .....               | £629  |
| 28mm f1.8 G AF-S .....                  | £559  |
| 35mm f1.8 G ED AF-S .....               | £439  |
| 40mm f2.8 G AF-S DX Micro .....         | £239  |
| 45mm f2.8 C PC-E Micro .....            | £1459 |
| 50mm f1.4 G AF-S .....                  | £385  |
| 58mm f1.4 G AF-S .....                  | £1349 |
| 60mm f2.8 D AF Micro .....              | £409  |
| 60mm f2.8 G AF-S ED .....               | £499  |
| 85mm f1.8 G AF-S .....                  | £430  |
| 105mm f2.8 G AF-S VR IF ED Micro .....  | £749  |
| 135mm f2.0 D AF DC .....                | £1099 |
| 180mm f2.8 D AF IF-ED .....             | £739  |
| 300mm f4.0E AF-S PF ED VR .....         | £1489 |
| 500mm f4.0E FL AF-S ED VR .....         | £8449 |
| 600mm f4.0E FL AF-S ED VR .....         | £9729 |
| 10-24mm f3.5-4.5 G AF-S DX .....        | £729  |
| 16-85mm f2.8-4G ED AF-S DX VR .....     | £860  |
| 16-85mm f3.5-5.6 G ED AF-S DX VR .....  | £569  |
| 17-55mm f2.8 G ED DX AF-S IF .....      | £1315 |

|   |       |
|---|-------|
| 18-35mm f3.5-4.5G AF-S ED .....         | £619  |
| 18-105mm AF-S DX f3.5-5.6 G ED VR ..... | £219  |
| 18-140mm f3.5-5.6 G ED AF-S DX VR ..... | £470  |
| 18-200mm f3.5-5.6 G AF-S DX VR II ..... | £625  |
| 18-300mm f3.5-5.6 ED AF-S VR DX .....   | £849  |
| 24-70mm f2.8 G ED AF-S .....            | £1599 |
| 24-85mm f3.5-4.5 AF-S G ED VR .....     | £429  |
| 24-70mm f2.8E AF-S ED VR .....          | £1999 |
| 24-120mm f4 G AF-S ED VR .....          | £939  |
| 28-300mm f3.5-5.6 G ED AF-S VR .....    | £829  |
| 55-300mm f4.5-5.6 G AF-S DX VR .....    | £305  |
| 70-200mm f2.8G ED AF-S VR II .....      | £1999 |
| 70-300mm f4.5-5.6 G ED AF-S IF VR ..... | £499  |
| 80-400mm f4.5-5.6 G ED AF-S VR .....    | £2089 |
| 200-500mm f5.6E AF-S ED VR .....        | £1179 |

|                                      |       |
|--------------------------------------|-------|
| 150-600mm f5.0-6.3 S DG OS HSM ..... | £1199 |
| 150-600mm f5-6.3 C DG OS HSM .....   | £699  |

**TAMRON**

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|  |       |
|--|-------|
| 35mm f1.8 SP Di VC USD .....                 | £599  |
| 45mm f1.8 SP Di VC USD .....                 | £599  |
| 85mm f1.8 SP Di VC USD .....                 | £749  |
| 90mm f2.8 SP Di VC USD Macro .....           | £579  |
| 180mm f3.5 Di SP AF Macro .....              | £729  |
| 10-24mm f3.5-4.5 Di II LD SP AF ASP IF ..... | £377  |
| 15-30mm f2.8 SP Di VC USD .....              | £929  |
| 16-300mm f3.5-6.3 Di II VC PZD Macro .....   | £399  |
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| Leica M7 black body, 0.58                      | £1,299 |
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| Leica M3 silver, single wind                   | £699   |
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| Leica 21mm/1.4 SUMMILUX-M ASPH, boxed     | £4,295 |
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| Leica 21mm/2.8 ELMARIT-M + finder         | £999   |
| Leica 28mm/2 SUMMICRON-M ASPH from        | £1,599 |
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| Leica 50mm/2.5 SUMMARIT-M from            | £749   |
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|---------------------------------------|--|
| Leica 75mm/2.5 SUMMARIT-M boxed 6-bit |  |
| Voigtlander 75mm/1.8 heliar classic   |  |
| Leica 90mm/2.8 ELMARIT-M from         |  |
| Leica 90mm/2.8 TELE-ELMARIT (ver I)   |  |
| Leica 90mm/2.5 SUMMARIT-M             |  |
| Leica 135mm/4 TELE-ELMAR, + HOOD      |  |
| Leica 135mm/4 ELMAR SILVER            |  |
| Leica 135mm/2.8 ELMARIT (Canada) from |  |

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|   |  |
|---|--|
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| Leica III black + 5cm/2 Summar          |  |
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| Leica IIIb (1938) + 5cm/3.5 chrome      |  |
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| Leica Standard inc 5cm/3.5 elmar (1939) |  |
| Leica Ic body, silver                   |  |
| Leitz 9cm/4 'FAT' ELMAR black/nickel    |  |

## LEICA R

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|-----------------------------------|--|
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| Leica R5 SL MOT, black body       |  |
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| Leica 180mm/3.4 APO-TELYT-R       |  |
| Leica 105-280mm/4.2 VARIO-ELMAR-R |  |
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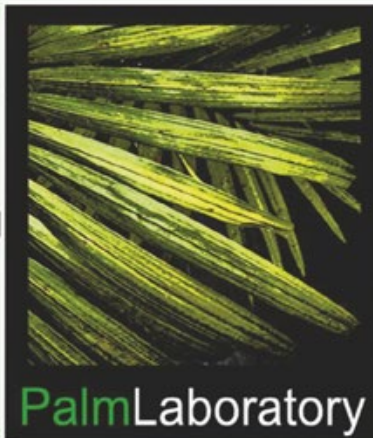
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# Final Analysis

**Roger Hicks considers...**

'Balapan', 2007, by Hamid Sardar-Afkhami



© HAMID SARDAR-AFKHAMI

**T**he Tsaatan or Dukha are nomadic reindeer herders in Mongolia. According to the most recent figures I can find, there are only about 300-400 of them, in around 44 families. Hamid Sardar-Afkhami, also known as Lekdrup Dorje, is an American of Iranian origin; a scholar, a mystic and a photographer whose book *Dark Heavens*, published by teNeues, portrays the Tsaatan.

It's all too easy to dismiss the photography with the 1930s press photographers' motto of 'f/8 and be there', but the first thing this ignores is the difficulty of being there. It means, after all, venturing into a bleak, bandit-infested desert where most people go armed and where the governments (it's on the Russian border) seriously discourage visitors. Oh, and you need to have learned fluent Mongolian.

The second thing it ignores is that Sardar-Afkhami is a brilliant photographer (see [www.hamidsardarphoto.com](http://www.hamidsardarphoto.com)). He is also a mystical explorer of the old school, and [www.outsideonline.com](http://www.outsideonline.com) tells you a lot more about him in an article from August 2010, called 'Rolling with Thunderbolt'.

## Technically superb

It was the old-school aspect that intrigued me. Clearly, this is a technically superb modern colour picture. But then I suddenly imagined it as a soft, sepia gum bichromate print on heavily textured paper, contact printed from a quarter-plate (3¼x4¼in) negative from, perhaps, a Thornton-Pickard reflex. The boy's jacket looks as if it might be of some modern material, but little or nothing else in the picture dates it. Had photography existed early enough, it could have been taken centuries ago.

This raises two points. One is that the appeal of the exotic is eternal. Pliny said this more than 1,900 years ago, albeit of another continent: *ex Africa semper aliquid novi*, or [there is] always something new out of Africa. The other is that some photographs can transcend the form in which we see them. Yes, the texture of the feathers, the colour in the cheeks and the distant mountains, everything tells us something. But some subjects and compositions seem to be archetypal or even noumenal, depicting things that exist in a place deeper than perception. We also see things that have existed as long as humanity itself: the very things that make us human. Things like hunting, growing and gathering food; making and wearing clothing; and (except recently, in some parts of the world) a sort of mutual understanding between humanity and the rest of nature.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by NASA**





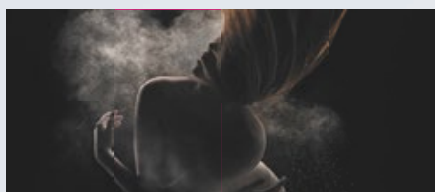
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| 7D Mark II, London     | 20/02/2017 |
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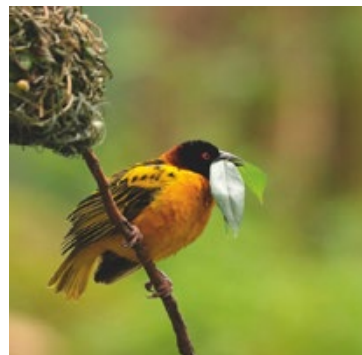
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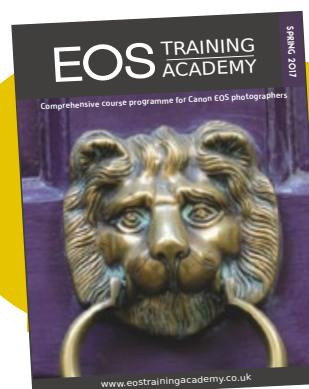
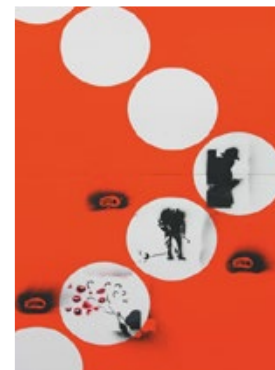
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